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By WALTER M'LEOD, F.R.G.S. F.A.S.L. &c.

THE MAPS ENGRAVED BY E. WELLER, F.R.G.S.

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THIS Atlas was originally designed for the use of Candidates preparing for the Oxford Local Examination. It was suggested that the work should be enlarged so as to contain maps of all the divisions and the most important countries of the world. In accordance, therefore, with the recommendations of those well qualified to give an opinion on the subject, the Atlas is adapted for use in Collegiate, Grammar, and Private Schools. The impetus lately given to education by the competitive examinations has necessitated a thorough study of certain branches of knowledge, and a different class of books in those schools in which the pupils must attain the standards required for admission into the Army, the Navy, the various Government Offices, and the best Commercial Houses. And, in many departments, no one is eligible for an appointment unless he satisfies the Examiners in Geography. As this Atlas is specially designed for those qualifying for the Civil Service, the Army, and the University Local Examinations, particular attention has been paid to those points on which the Candidates are tested,—such as the coast-lines, the directions of mountain chains, the courses of rivers, and the boundaries of counties, kingdoms, &c. On the borders of each map, in the space usually left blank, the mountains, with their heights, the lengths of rivers, and the areas of the countries are exhibited by means of lines, sections, and diagrams. Pupils will thus learn, at a glance, the features of a country which it is advisable firmly to fix in the memory. In lowness of price, accuracy of detail, and carefulness of finish, it is believed that the present work will bear a favourable comparison with any Atlas that has issued from the press.

### LIST of the MAPS.

- |                                                                                             |                                              |
|---------------------------------------------------------------------------------------------|----------------------------------------------|
| 1. THE WORLD IN HEMISPHERES, WITH TABLES OF THE HEIGHTS OF MOUNTAINS AND LENGTHS OF RIVERS. | 10. ITALY.                                   |
| 2. EUROPE.                                                                                  | 17. TURKEY AND GREECE.                       |
| 3. PHYSICAL MAP OF THE BRITISH ISLES.                                                       | 18. ASIA.                                    |
| 4. ENGLAND AND WALES.                                                                       | 19. TURKEY IN ASIA, AND PART OF PERSIA.      |
| 5. SCOTLAND.                                                                                | 20. PALESTINE.                               |
| 6. IRELAND.                                                                                 | 21. INDIA AND THE MALAY PENINSULA.           |
| 7. SPAIN AND PORTUGAL.                                                                      | 22. AFRICA, CAPE COLONY, AND PART OF ARABIA. |
| 8. FRANCE.                                                                                  | 23. NORTH AMERICA.                           |
| 9. HOLLAND AND BELGIUM.                                                                     | 24. BRITISH COLONIES IN NORTH AMERICA.       |
| 10. PRUSSIA AND WESTERN GERMANY.                                                            | 25. UNITED STATES.                           |
| 11. DENMARK.                                                                                | 26. WEST INDIES AND CENTRAL AMERICA.         |
| 12. SWEDEN AND NORWAY.                                                                      | 27. SOUTH AMERICA AND BRITISH GUYANA.        |
| 13. RUSSIA.                                                                                 | 28. AUSTRALIA.                               |
| 14. AUSTRIAN EMPIRE.                                                                        | 29. AUSTRALIAN COLONIES.                     |

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# THOMSON'S WINTER.

WITH NOTES &c.

LONDON

PRINTED BY SPOTTISWOODE AND CO.

NEW-STREET SQUARE

OXFORD LOCAL EXAMINATIONS.

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# THOMSON'S WINTER:

WITH

A LIFE OF THE POET,

NOTES

CRITICAL, EXPLANATORY, AND GRAMMATICAL,

AND

REMARKS ON THE ANALYSIS OF SENTENCES,

*WITH ILLUSTRATIVE EXAMPLES.*

FOR THE USE OF SCHOOLS.

BY

WALTER M'LEOD, F.R.G.S., F.A.S.L.

HEAD MASTER OF THE MODEL SCHOOL, AND MASTER OF METHOD IN THE  
ROYAL MILITARY ASYLUM, CHILSEA:

Author of 'An Explanatory English Grammar,' 'The Six Standards of Arithmetic,'  
'Solutions of Questions in Arithmetic by First Principles,'  
'Wall-Maps of England,' &c.

SECOND EDITION.

LONDON:

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1864.



## INTRODUCTION.

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THE present edition of Thomson's "Winter" is specially intended for pupils qualifying for the Oxford Local Examinations in May. The Regulations issued by the University state that Junior Candidates will be required to satisfy the Examiners in "The *Analysis* and *Parsing* of a passage taken from 'Winter' in Thomson's Seasons;" and that a few questions suggested by this portion of the poem will be added. This text-book has therefore been published in order to provide candidates with a manual of the information required on the several points specified in the Regulations.

The work is arranged under the following heads:—

1. A Life of Thomson, with Critical Remarks on his Works;
2. The Analysis of Sentences, with numerous illustrative Examples;\* 3. The Poem,

\* These portions, 1 and 2, have already appeared in "Spring," with the exception of the examples in the Analysis of Sentences—Simple and Compound. It was considered advisable to reprint



with Notes—Critical, Explanatory, and Grammatical. The Notes, which are numerous, contain short historical accounts of the persons and places named in the poem, brief descriptions of the various animals, and such notices of the phenomena of nature as were considered necessary to a clear comprehension of the text. Difficulties in grammar and the analysis of sentences have been explained; and the etymologies of peculiar or uncommon words have been given. The introduction of exercises in derivation tends not only to elucidate the word under consideration, but also to impress its meaning more firmly on the mind of the pupil.

The work is similar, in arrangement and treatment, to the editions of Goldsmith's "Deserted Village," and of Thomson's "Spring," which have been so favourably received by teachers; and is printed, as regards the punctuation and the text, from an edition of the "Seasons" by Bolton Corney, Esq.—a volume which is regarded as the most accurate of all the published editions of Thomson's works.

Although this text-book has been specially prepared for middle-class schools, it is believed that the work may be used with advantage wherever the

these portions in this volume, instead of referring the reader to "Spring," or to any manual of Grammar—an unsatisfactory and expensive method of obtaining the information required.

reading of poetry and the study of the Analysis of Sentences form subjects of school instruction.

The Editor has to express his obligations to the following works, which he has consulted in the preparation of the notes appended to the poem:—  
“Thomson’s Seasons,” by the Rev. J. Boyd; Maunder’s “Natural History;” Knight’s “English Cyclopædia;” Chambers’s “Encyclopædia;” the Works of Professor Wilson; and especially to an edition of “Thomson’s Seasons,” by Dr. Andrew Todd Thomson.

WALTER M’LEOD.

ROYAL MILITARY ASYLUM:

1864.



# CONTENTS.

	PAGE
Outline of the Life of Thomson . . . . .	1
Critical Remarks on Thomson's Works . . . . .	6
Analysis of Sentences . . . . .	8
Preliminary Remarks . . . . .	8
The Subject . . . . .	9
The Predicate . . . . .	10
The Object, or Completion of the Predicate . . . . .	11
Indirect Object . . . . .	12
Extension of the Predicate . . . . .	14
Examples of Simple Sentences . . . . .	15
Different kinds of Simple Sentences . . . . .	16
Directions for Analysis . . . . .	16
Analysis of Simple Sentences . . . . .	17
Detailed Analysis . . . . .	19
Compound Sentences . . . . .	21
Co-ordinate Clauses or Sentences . . . . .	22
Connectives . . . . .	23
Subordinate Clauses or Sentences . . . . .	24
The Noun Sentence . . . . .	24
The Adjective Sentence . . . . .	24
The Adverbial Sentence . . . . .	25
Abridged and Contracted Sentences . . . . .	28
Analysis of Compound Sentences . . . . .	30
Introductory Remarks . . . . .	35
Versification . . . . .	40
Winter, with Notes . . . . .	42



OUTLINE  
OF THE  
LIFE OF THOMSON.

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JAMES THOMSON was born on September the 11th, 1700, at Ednam, in Roxburghshire, of which his father was the minister. His mother, whose name was Trotter, was co-heiress of a small estate in that county. He was educated first at the grammar school of Jedburgh, a place that he delights to recollect in his poem of "Autumn." From this school he was removed to Edinburgh, where he was admitted as a student of divinity in 1719.

Thomson was educated for the ministry, but the following incident was the means of turning him from divinity to poetry:—"The Rev. Mr. Hamilton, who then filled the chair of divinity, gave as a subject for an exercise a psalm in which the majesty and power of God are described. Of this psalm Thomson gave a paraphrase and illustration as the exercise required, but in so poetical and figurative a style as to astonish the audience. Mr. Hamilton complimented the performance, and pointed out to the audience its most striking points; but, turning to Thomson, he suggested that, if he intended to become a minister, he must keep a stricter rein over his imagination, and learn to be intelligible to an ordinary congregation." Thomson, having resolved to try his fortunes in

London, embarked at Leith in the spring of 1725, for the English capital. Arrived in London, says Dr. Johnson, he was one day loitering about "with the gaping curiosity of a new-comer, his attention upon everything rather than upon his pocket," when his handkerchief, containing his letters of recommendation to several persons of consequence, was stolen from him.

As Thomson was but slenderly provided with money on his departure from Scotland, he soon began to be in want of funds, as we find from a letter written by him in September, 1725, to Dr. Cranstoun. It was at this time, and in these adverse circumstances, that he began to write his "Winter." For this poem he could not at first find a purchaser; at last Mr. Millan was persuaded to buy it, at a low price, and this low price he had, for some time, reason to regret. The poem was published in 1726, and was dedicated to Sir Spencer Compton, but it attracted little notice. At length it fell under the eye of a Mr. Whatley, who instantly perceived its merit, and zealously spread the information. Thomson was not long in becoming a popular author; and his acquaintance was courted by men of taste and influence. Among the friends whom the poet now gained was Dr. Rundle, afterwards Lord Bishop of Derry, who introduced him to his friend the Lord Chancellor Talbot, to whose eldest son Thomson was afterwards appointed travelling companion, during a tour on the continent.

Meanwhile the poet was employed in the preparation of the remaining portions of the "Seasons," as well as other works; and in 1727 appeared his "Summer," in 1728 his "Spring," and in 1730 his "Autumn;" when he published a complete edition of the "Seasons." "In that edition the seasons are placed in their natural order, and crowned with that inimitable hymn, in which we

view them, in their beautiful succession, as one whole, the immediate effect of infinite power and goodness. In imitation of the Hebrew bard, all nature is called forth to do homage to the Creator, and the reader is left enraptured in silent adoration and praise."<sup>1</sup>

Besides the above, Thomson published, in 1727, a "Poem to the Memory of Sir Isaac Newton," and "Britannia," which was intended to rouse the national indignation against the Spaniards, who had enraged the English merchants by interrupting their trade with the American continent. In this year also appeared the tragedy of "Sophonisba," which did not meet with much success. It contained the following unfortunate line—

"O Sophonisba, Sophonisba, O!"

which was parodied by a wag with—

"O Jamie Thomson, Jamie Thomson, O!"

and which for a while was echoed everywhere throughout the town.

On Thomson's return from the tour he had undertaken with Mr. Talbot, he wrote his poem on "Liberty," upon the composition of which he spent two years. This poem consisted of five parts: Ancient and Modern Italy compared; Greece; Rome; Britain; The Prospect. This work does not now appear in its original state, having been abridged by Sir George (afterwards Lord) Lyttelton. The publication of "Liberty," which contained an expression of the feelings of the nation against Walpole's policy, lost the poet much government preferment; and when the public complained of this, a ministerial writer

<sup>1</sup> Rev. P. Murdoch.



remarked that "Thomson had taken a *Liberty* which was not agreeable to *Britannia* in any *Season*."

While Thomson was engaged in writing the first part of "*Liberty*," he was rewarded by the Lord Chancellor Talbot with the office of Secretary of Briefs, which, however, he lost on the death of the Chancellor. Lord Hardwicke, who succeeded his patron, is said to have kept the place open for the poet; but as he did not make application for the post, it was given to another. Thomson was reduced by this circumstance "to a state of precarious dependence, in which he passed the remainder of his life; excepting only the last two years of it, during which he enjoyed the place of Surveyor-General of the Leeward Islands, procured for him by the generous friendship of my Lord Lyttelton." The income derived from this office, after paying for a deputy, was about 300*l.* a year.

In 1738, Thomson produced the tragedy of "*Agamemnon*," which yielded a good sum. He also, in the same year, edited his own works in two volumes, and wrote a preface to Milton's "*Areopagitica*." In 1739 appeared the tragedy of "*Edward and Eleonora*," which, however, was not allowed to be represented, although there was no line in it that could justly give offence. Then followed the masque of "*Alfred*," written, in conjunction with Mr. Mallet, by command of the Prince of Wales, and represented before the Prince and Princess of Wales, at Cliefden House, near Maidenhead, Bucks, in 1740, on the birthday of her Royal Highness the Princess Augusta. This masque contains the popular song of "*Rule Britannia*," which, however, is by some attributed to Mallet. In 1745, his "*Tancred and Sigismunda*," taken from the novel of "*Gil Blas*," was performed with applause—

the principal parts being played by Garrick and Mrs. Cibber.

The "Castle of Indolence," his last work, appeared in 1746. "It was at first little more than a few detached stanzas, in the way of raillery on himself, and on some of his friends who reproached him with indolence, while he thought them at least as indolent as himself."<sup>1</sup> But the subject grew under his hands till it became his masterpiece.

Thomson died on the 27th August, 1748, at the age of forty-eight, of a cold taken on the Thames between Richmond and Kew. His remains were deposited in the north-west corner of Richmond Church, in Surrey, under a plain stone, without any inscription. But in the year 1792, the Earl of Buchan put up a brass tablet, well secured into the wall, with this inscription, to mark the spot:—

In the earth below this Tablet  
are the remains of

JAMES THOMSON,

Author of the beautiful Poems entitled "The Seasons," "Castle of Indolence," &c., who died at Richmond on the 27th day of August, and was buried here on the 29th, old style, 1748.

The Earl of Buchan, unwilling that so good a man and  
sweet a poet should be without a memorial, has  
denoted the place of his interment, for the  
satisfaction of his admirers, in the  
year of our Lord 1792.

In 1762, a monument was erected to his memory in Westminster Abbey, which bore this inscription:—

JAMES THOMSON,  
Ætatis 48, oblit 27 Aug. 1748.

Thomson left behind him the tragedy of "Coriolanus,"

<sup>1</sup> Rev. P. Murdoch.

which was produced in 1749, with a prologue written by Sir George Lyttelton, and spoken by Quin, who was deeply affected during the delivery. A considerable sum was realised by the performance, and, after discharging the debts of the poet, the balance was remitted to his sisters.

---

## CRITICAL REMARKS ON THOMSON'S WORKS

BY DR. SAMUEL JOHNSON.

“As a writer Thomson is entitled to one praise of the highest kind; his mode of thinking, and of expressing his thoughts, is original.

“His blank verse is no more the blank verse of Milton, or of any other poet, than the rhymes of Prior are the rhymes of Cowley. His numbers, his pauses, his diction, are of his own growth, without transcription, without imitation. He thinks in a peculiar train, and he thinks always as a man of genius; he looks round on Nature and on Life with the eye which Nature bestows only on a poet; the eye that distinguishes, in everything presented to its view, whatever there is on which Imagination can delight to be detained; and with a mind that at once comprehends the vast, and attends to the minute. The reader of the ‘Seasons’ wonders that he never saw before what Thomson shows him, and that he never yet has felt what Thomson impresses.

“His descriptions of extended scenes and general effects bring before us the whole magnificence of Nature, whether pleasing or dreadful. The gaiety of Spring, the splendour of Summer, the tranquillity of Autumn, and

# THOMSON'S SEASONS.

---

## W I N T E R.

---

### INTRODUCTORY REMARKS.

WINTER, directly opposite as it is in other respects to Summer, yet resembles it in this, that it is a season in which Nature is employed rather in secretly preparing for the mighty changes which it successively brings to light, than in the actual exhibition of them. It is, therefore, a period equally barren of events, and has still less of animation than summer, inasmuch as lethargic insensibility is a state more distant from vital energy than the languor of indolent repose. From the fall of the leaf and withering of the herb, an unvarying death-like torpor oppresses almost the whole vegetable creation, and a considerable part of the animal, during this entire portion of the year. The whole insect race, which filled every part of the summer landscape with life and motion, are now either buried in profound sleep, or actually no longer exist, except in the unformed rudiments of a future progeny. Many of the birds and quadrupeds are retired to concealments from which not even the calls of hunger can force them; and the rest, intent only on the preservation of a joyless

being, have ceased to exert those powers of pleasing, which, at other seasons, so much contribute to their mutual happiness, as well as to the amusement of their human sovereign. Their social connections, however, are improved by their wants. In order the better to procure their scanty subsistence and resist the inclemencies of the sky, they are taught by instinct to assemble in flocks ; and this provision has the secondary effect of gratifying the spectator with something of novelty and action even in the dreariness of a winter prospect.

But it is in the extraordinary changes and agitations which the elements and the surrounding atmosphere undergo during this season, that the poet of nature must principally look for relief from the gloomy uniformity reigning through other parts of the creation. Here scenes are presented to his view, which, were they less frequent, must strike with wonder and admiration the most incurious spectator. The effects of cold are more sudden, and in many instances more extraordinary and unexpected, than those of heat. He who has beheld the vegetable products of even a northern summer, will not be greatly amazed at the richer and more luxuriant, but still resembling, growths of the tropics. But one who has always been accustomed to view water in a liquid and colourless state, cannot form the least conception of the same element as hardened into an extensive plain of solid crystal, or covering the ground with a robe of the purest white. The highest possible degree of astonishment must therefore attend the first view of these phenomena : and as in the temperate climate of Britain but a small portion of the year affords these spectacles, we find that even in this island they have novelty enough to excite emotions of agreeable surprise.

But it is not to novelty alone that they owe their charms. Their intrinsic beauty is, perhaps, individually superior to that of the gayest objects presented by the other seasons. Where is the elegance and brilliancy that can compare with that which decorates every tree or bush on the clear morning succeeding a night of hoar frost? or what is the lustre that would not appear dull and tarnished in competition with a field of snow just glazed over with frost? By the vivid description of such objects as these, contrasted with the savage sublimity of storms and tempests, our poet has been able to produce a set of winter landscapes as engaging to the fancy as the apparently happier scenes of genial warmth and verdure.

But he has not trusted entirely to these resources for combating the natural sterility of Winter. Repeating the pleasing artifice of Summer, he has called in foreign aid, and has heightened the scenery with grandeur and horror not belonging to Britain. The famished troops of wolves pouring from the Alps; the mountains of snow rolling down the precipices of the same regions; the dreary plains over which the Laplander urges his reindeer; the wonders of the icy sea, and volcanoes 'flaming through a waste of snow,' are objects judiciously selected from all that Nature presents most singular and striking in the various domains of boreal cold and wintry desolation.—*Dr. Aikin.*

## VERSIFICATION.

POETRY is distinguished from prose, in form, by being arranged in verses or lines, which are measured by a certain number of *poetic feet*, or of accented and unaccented syllables, succeeding each other in a given order. When the lines are arranged in couplets, or according to some other combination, with words corresponding in sound at the end of them, the poetry is called *rhyme*; but otherwise, *blank verse*.

A *foot* consists of a certain number of syllables (not necessarily all in the same word), of which one only is accented.

A *line* is one foot or more than one.

The *quantity* of each word depends on *its accent*, and the number of accents determines the number of feet in a line or verse.

In words of more than one syllable, all accented syllables are long, and all unaccented syllables are short.

The principal poetic feet used in English verse are the *Iambus*, the *Trochee*, the *Anapest*, and the *Dactyl*.

The *Iambus* consists of two syllables, the first short or unaccented, the second long or accented. It is marked thus: ( ˘ ˊ ); as be<sup>ˊ</sup>h<sup>ˊ</sup>old, ex<sup>ˊ</sup>pire, as<sup>ˊ</sup>s<sup>ˊ</sup>umes.

The *Trochee* ( ˊ ˘ ) consists of two syllables, the first long and the second short, or the first accented and the second unaccented; as, tú<sup>ˊ</sup>rning, ví<sup>ˊ</sup>ctor.

The *Anapest* ( ˘ ˘ ˊ ) and the *Dactyl* ( ˊ ˘ ˘ ) have each three syllables; in the *Anapest*, the accent is on the third

syllable, as *mísimprôve*; in the *Dactyl*, it is on the first, as *dísspâte*.

Different metres are adapted to different subjects and moods of mind, some being heavier and some lighter, some serious and some gay. Hence different subjects are treated in different metres, and in the same metre there is often an intermixture of different feet; but the prevailing foot gives its name to the verse.

### *The Seasons.*

'Winter,' as well as the other poems of the 'Seasons,' is written in what is termed *Heroic Verse*. Each line consists of *ten syllables*, or of *five Iambuses*, and may be divided and marked as in the annexed examples:

To thee, | the pá | tron of | her first | essay (line 17).

Now when | the cheer | less ém | pire of | the sky

To Cap | ricorn | the Cen | taur arch | er yields (lines  
41, 42).

The stars | obtusé | emít | a shiv | ered ráy (line 127).

The cat | tle from | the untás | ted fields | return (l. 84).

In the *third* foot, the letter *e*, in *the*, is not sounded; the first syllable, therefore, is *th'un*, not *the un*. Similar examples occur throughout the poem, as in lines 443 and 577.

That voice | of Gód | within | the atten | tive mind.

Or sprung | eter | nal from | the Eter | nal mind.

The last line is frequently written thus:

Or sprung eternal from th' Eternal mind.

When, in reading poetry, each verse is divided, as above, into portions corresponding to its feet, and not its words, it is called *scanning*.



## WINTER.\*



### THE ARGUMENT.

The subject proposed. Address to the Earl of Wilmington. First approach of Winter. According to the natural course of the season, various storms described. Rain. Wind. Snow. The driving of the snows: a man perishing among them; whence reflections on the wants and miseries of human life. The wolves descending from the Alps and Apennines. A winter evening described: as spent by philosophers; by the country people; in the city. Frost. A view of Winter within the polar circle. A thaw. The whole concluding with moral reflections on a future state.



SEE, Winter comes, to rule the varied year,  
Sullen and sad, with all his rising train—

LINE 1.—“Oh Winter! ruler of the inverted year.”—*Cowper*.

LINE 1.—The order is: Winter, sullen and sad, with all his

---

\* WINTER.—The poem of Winter was begun in 1725, and finished in 1726. Writing from Barnet to his friend Cranstoun, Thomson says: “Nature delights me in every form. I am just now painting her in her most lugubrious dress for my own amusement, describing Winter as it presents itself. After my first proposal of the subject

I sing of Winter, and his gelid reign,  
Nor let a rhyming insect of the Spring  
Decem it a barren theme.”

And farther on he states that the Rev. Mr. Riccaltoun’s poem on Winter first put the design into his head.

Vapours, and clouds, and storms. Be these my theme ;  
 These, that exalt the soul to solemn thought,  
 And heavenly musing. Welcome, kindred glooms ! 5  
 Congenial horrors, hail ! with frequent foot,  
 Pleased have I, in my cheerful morn of life,  
 When nursed by careless solitude I lived,  
 And sung of Nature with unceasing joy,  
 Pleased have I wandered through your rough domain ; 10  
 Trod the pure virgin-snows, myself as pure ;

rising train—vapours, and clouds, and storms, comes to rule the varied year.

LINE 1.—*To rule . . . year.* This is an extension of purpose. *Winter comes* ; for what purpose ? *To rule the varied year.*

LINE 1.—*Winter comes . . . storms.* This is a noun sentence to see.

LINE 3.—*Vapours, clouds, storms* are in the objective case in apposition with *train*.

LINE 3.—*Be these my theme.* *Be* is the imperative mood of the verb, and *these* is in the nominative case to the verb *be*. We sometimes find the *imperative* style of abbreviation referring to other nominatives besides the *second* person. Or, we may parse *these* as objective to *desire* understood. Thus, *I desire these to be my theme* ; where *these* is objective to *desire*, and *be* is in the infinitive, governed by *desire*.

LINE 4.—*These* : to be parsed as above.

LINE 4.—*That exalt . . . musing.* This is an adjective sentence qualifying *these*.

LINE 6.— “ Hail, horrors ! hail,  
 Infernal world ! ”—*Milton's Par. Lost.*

LINE 7.—*Pleased have I* ; the predicate is completed in line 10, thus :

I pleased<sup>1</sup> | have wandered<sup>2</sup> | through your rough domain.<sup>4</sup>

LINE 8.—*When . . . lived.* An adverbial sentence of time to *have wandered*.

LINE 9.—*And sung* = and *when* I sung.

LINE 11.—*Trod* is the past participle of the verb *to tread*, coming after the verb *have*. The same remarks apply to *heard*, in line 12, and to *seen*, in line 13.

Heard the winds roar, and the big torrent burst;  
 Or seen the deep fermenting tempest brewed  
 In the grim evening-sky. Thus passed the time;  
 Till through the lucid chambers of the south 15  
 Looked out the joyous Spring—looked out and smiled.

#### ADDRESS TO THE EARL OF WILMINGTON.

To thee, the patron of this *first* essay,  
 The muse, O Wilmington! renews her song.

LINE 12.—*Roar* is a verb in the infinitive mood governed by *heard*; and *burst* is in the infinitive governed by *heard*, understood.

LINE 14.—*Thus passed the time*. The nominative generally stands before the verb. Its position is often changed:—1. When a sentence begins with *thus*, *there*, *then*, or *here*. 2. When the sentence is *interrogative*; as, *Where are ye now?* (line 211.) 3. When the conjunction *if* or *though* is understood (line 29).

LINE 15.—*Till through* . . . . *Spring*; an adverbial sentence  
 of time to *passed*, in line 14. The order is: The time | passed |  
 thus | (till) the joyous Spring | looked out | through the lucid cham-  
 bers of the south; (till) it | looked out | (and) smiled.

LINE 16.—*Joyous Spring*, &c. This is an example of *personification* or *prosopopæia*. Personification is that figure of speech in which the external form, the sentiments, the language, or acts of an animated sentient being are attributed to an inanimate, irrational one. There are numerous examples of *personification* in the poem.

LINE 18.—Sir Spencer Compton, afterwards Earl of Wilmington, to whom the first edition of *Winter* was dedicated. In the dedication, the writer says: "The author of the following poem begs leave to inscribe this, his first performance, to your name and patronage: unknown himself, and only introduced by the muse, he yet ventures to approach you, with a modest cheerfulness; for, whoever attempts to excel in any generous art, though he comes alone, and unregarded by the world, may hope for your notice and esteem."

Sir Spencer Compton was Speaker of the House of Commons at

Since has she rounded the revolving year:  
 Skimmed the gay Spring; on eagle-pinions borne, 20  
 Attempted through the summer blaze to rise;  
 Then swept o'er Autumn with the shadowy gale;  
 And now among the wintry clouds again,  
 Rolled in the doubling storm, she tries to soar;  
 To swell her note with all the rushing winds; 25  
 To suit her sounding cadence to the floods;  
 As is her theme, her numbers wildly great:  
 Thrice-happy! could she fill thy judging ear,  
 With bold description, and with manly thought.

the same time that Sir Robert Walpole was Prime Minister. He was created Earl of Wilmington in 1730. He died in 1743.

LINE 18.—*Renews her song.* The *renewal* of the song refers to the *republishing* of *Winter*, in the collected edition of the *Seasons*, where it comes last, although written *first*. The '*Seasons*' appeared in a complete form in 1730.

LINE 19.—The change of *Seasons* is produced by the *annual motion of the earth*, and the *parallelism of the earth's axis*:

" The seasons, months, and days,  
 The short lived offspring of revolving time;  
 By turns they die, by turns are born."

LINE 20.—*Skimmed.* Supply the *muse* before *skimmed*, *attempted*, and *swept*.

LINE 20.—*Borne* is a participle used attributively to *she* = *muse*.

LINE 23.—*And now . . . . soar.* The order is: (and) she |  
<sup>2</sup> tries | <sup>3</sup> to soar | <sup>4</sup> again | <sup>4</sup> now | <sup>4</sup> among the wintry clouds rolled in  
 the doubling storm.

LINE 25.—*To swell* = *And she tries* to swell.

LINE 27.—Her numbers *are* wildly great as is her theme.

LINE 28.—*Thrice happy* = *She is* thrice happy.

LINE 29.—*Could she fill . . . thought* = *If* she could fill, &c. An adverbial sentence to *is happy*. *If*, in the conditional clause, is frequently omitted.

Nor art thou skilled in awful schemes alone, 30  
 And how to make a mighty people thrive :  
 But equal goodness, sound integrity,  
 A firm, unshaken, uncorrupted soul  
 Amid a sliding age, and burning strong,  
 Not vainly blazing, for thy country's weal— 35  
 A steady spirit, regularly free ;  
 These, each exalting each, the statesman light  
 Into the patriot; these, the public hope  
 And eye to thee converting, bid the muse  
 Record what envy dares not flattery call. 40

#### THE FIRST APPROACH OF WINTER.

Now when the cheerless empire of the sky  
 To Capricorn the Centaur-Archer yields,

LINE 39.—*Bid the muse record.* *Muse* is the direct, and (to) *record*, the indirect, object of *bid*.

LINE 40.—*What envy . . . . call.* This is a *noun* sentence to *record*; or it may be made an *adjective* sentence by resolving *what* into the *virtues which*. What = that which.

LINE 40.—The poem in its present form contains many lines that originally belonged to Autumn. The above eulogy supplies the place of the dedication which is said to have been written by Mallet.

Lord Wilmington, notwithstanding the poet's eulogium, was a person of weak intellect and moderate abilities.

LINE 42.—*Capricorn, the Centaur-Archer, and Aquarius* are the names of three of the signs of the ecliptic. The *ecliptic* is the name given to the great circle of the heavens round which the sun *seems* to travel, from west to east, in the course of a year. Astronomers have divided this circle into twelve equal parts, called Signs of the Zodiac. These signs have been named after *constellations* through which the ecliptic passes. The following table gives the names of the signs of the zodiac, with the symbols which are put for them :—

And fierce Aquarius stains the inverted year—  
 Hung o'er the farthest verge of heaven, the sun

Aries ...the Ram .....	♈	Libra.....the Balance.....	♎
Taurus the Bull .....	♉	Scorpio .....the Scorpion ...	♏
Gemini ...the Twins.....	♊	Sagittarius the Archer .....	♐
Cancer ...the Crab .....	♋	Capricornus the Goat .....	♑
Leo .....the Lion .....	♌	Aquarius .. the Waterman...	♒
Virgo ...the Virgin .....	♍	Pisces .....the Fishes .....	♓

The sun enters the sign *Capricorn*, on the 21st December, and the sign *Aquarius* on the 20th January.

*Sagittarius*, from (L.) *sagitta*, an arrow, is supposed to have represented Chiron, the wisest and best of the *Centaur*s, whose bodies were believed to be half human and half those of horses. Chiron was renowned for his skill in hunting.

*Capricornus*, from (L.) *capra*, a he-goat. The figure of a goat, an animal noted for its climbing, was, no doubt, chosen to represent the sun's path at this season, because as it approached this sign, it quitted its lower course, and ascended more and more. When the sun enters the sign *Capricornus* we have what is termed the *winter solstice*.

*Aquarius*, from (L.) *aqua*, water, is represented on maps and globes by the figure of a *man* with an *urn* in his hand, from which runs a stream of water.

LINE 43.—*The inverted year*. This means the year going backwards, so far as production, growth, or beauty is concerned.

LINE 43.—This line is evidently suggested by the following: 'Simul inversum contristat Aquarius annum' (*Hor.*), which means, *As soon as Aquarius saddens the ended year*. "The year," says Anthon, "is here considered as a circle constantly turning round and renewing its course. Hence the epithet *inversus*, (inverted, that is, brought to a close), which is applied to it when one revolution is fully ended and another is just going to commence. The allusion in the text is to the beginning of winter. According to Porphyry, the sun passed into Aquarius on the 17th day before the Calends of February (16th January), and storms of rain and severe cold marked the whole period of its continuance in that sign of the zodiac."

LINE 43.—*Stains the year*. It is generally supposed that the

Scarce spreads o'er ether the dejected day. 45  
 Faint are his gleams, and ineffectual shoot  
 His struggling rays, in horizontal lines,  
 Through the thick air; as clothed in cloudy storm,  
 Weak, wan, and broad, he skirts the southern sky;  
 And, soon descending, to the long dark night, 50

periods referred to (portions of January and February) are the most *rainy* of the year. This, however, is a mistake; for more rain falls in October, November, and December, than in January or February.

LINE 45.—*Dejected day.* The *dejected day* expresses the gloomy aspect of the winter day, during the passage of the sun through Aquarius; shedding but little light, because, even at his meridian height, he is '*hung o'er the farthest verge of heaven,*' that is, not far above the horizon.

LINE 46-8.—In our winter the sun rises to a much less height above the horizon than he does during our summer, and consequently his rays fall *more obliquely* upon the earth in winter than at any other period. The less the altitude of the sun, the more obliquely will his rays fall, and the less their *heating* effect. In the middle of summer the sun attains an *altitude*, or elevation above the horizon, of 62 degrees; while in the middle of winter he does not reach higher than 15 degrees, in the latitude of London.

LINE 49.—*The southern sky.* Capricornus and Aquarius are two of the six *southern signs* of the zodiac. During our winter months, the sun appears in the three last signs named in the notes to line 42.

LINE 50.—*The long dark night.* The nights of winter are longer than the days, because the pole nearest to us is then turned quite into *darkness*; and, consequently, all places which are not 90 degrees from that pole, are more than half the time of the earth's rotation, that is more than 12 hours, in darkness, and less than half the twenty-four hours in sunlight. In the latitude of Great Britain, the night is between fifteen and sixteen hours long. [At the poles there is but *one day* and *one night* in the year; for the sun shines for six months together on one pole, and the other six months on the other pole.] (See lines 794-8.)

Wide-shading all, the prostrate world resigns.  
 Nor is the night unwished; while vital heat,  
 Light, life, and joy, the dubious day forsake.  
 Meantime, in sable cincture, shadows vast,  
 Deep-tinged and damp, and congregated clouds, 55  
 And all the vapoury turbulence of heaven.  
 Involve the face of things. Thus Winter falls,  
 A heavy gloom oppressive o'er the world,  
 Through nature shedding influence malign,  
 And rouses up the seeds of dark disease. 60

LINE 52.—*Nor is the night unwished*; that is, the night is wished. Two negatives are here elegantly used to express an affirmation, one being the prefix of a derivative word.

LINE 52.—*While . . . forsake*. An adverbial sentence to the predicate *is unwished*.

LINE 54.—*Meantime* is an adverb modifying the verb *involve*, in line 57.

LINE 54.—*Sable cincture*. The darkness forms, as it were, a circle or belt around the globe. *Sable*, meaning *black, dark*, is often applied in this way; as 'Night with her *sable* mantle.'

LINE 55.—Clouds are formed by the condensation of vapour at considerable but various elevations in the atmosphere. Vapour is always invisible; clouds, therefore, are not vapour, but water, and consist of a fine watery powder, the size of each particle being exceedingly minute; and consequently they are so light, that clouds formed of an accumulation of such particles are readily borne forward by the wind.

Clouds are continually varying in their form and appearance; they may, however, be classed under the following heads: 1, the *cirrus*, a light fleecy cloud; 2, the *cumulus*, a summer cloud, which is generally a massive cloud, of a rounded form; 3, the *stratus*, a horizontal misty cloud; 4, the *nimbus*, or rain-cloud, which is a dense, continuous, horizontal black or grey sheet, with fringed edges.



The soul of man dies in him, loathing life,  
 And black with more than melancholy views.  
 The cattle droop; and o'er the furrowed land,  
 Fresh from the plough, the dun discoloured flocks,  
 Untended spreading, crop the wholesome root. 65  
 Along the woods, along the moorish fens,  
 Sighs the sad genius of the coming storm;  
 And up among the loose disjointed cliffs,  
 And fractured mountains wild, the brawling brook

LINE 61.—The order is: The soul of man, loathing life, and black with more than melancholy views, dies in him.

LINE 62.—*More than.* The word *than* follows *rather*, *other*, and adjectives and adverbs in the *comparative* degree, and is generally a conjunction. The two words have here the force of an adverb, and serve to intensify the adjective *melancholy*.

LINE 63.—*And o'er, &c.* The order is: And the <sup>1</sup>dun discoloured <sup>1</sup>flocks, fresh from the plough, spreading untended o'er the furrowed <sup>2</sup>land, crop the wholesome root. <sup>3</sup>

LINE 65.—*Along . . . fens.* Two extensions of the predicate *sighs*.

LINE 67.—*Genius* (L.) plural *genii*. This word is supposed to be derived from the Arabic word *Djinn* or *Jinn*, which comes from a root meaning to 'conceal,' and hence the word denotes an 'invisible being.' According to the belief of the old Italian races, the *Genius* was a spiritual agency which was appropriated not only to every family and every individual as a companion, but also to *places* and *things*; hence the *Genius* was the ruling and protecting power of men, places, or things. The presiding divinity of a place was called *Genius Loci*. The *genii* of the East bear no resemblance to the old Italian *genii*.

LINE 68.—*Up* is an adverb modifying the verb *send*, in line 70. The order is: And the brawling brook and cave, presageful, send up among the loose disjointed cliffs and fractured mountains wild a hollow moan, resounding long in listening fancy's ear.

And cave, presageful, send a hollow moan, 70  
Resounding long in listening fancy's ear.

## CHEERLESS RAIN STORM.

Then comes the father of the tempest forth,  
Wrapt in black glooms. First, joyless rains obscure  
Drive through the mingling skies with vapour foul,  
Dash on the mountain's brow, and shake the woods 75  
That grumbling wave below. The unsightly plain  
Lies a brown deluge ; as the low-bent clouds  
Pour flood on flood, yet unexhausted still .  
Combine, and deepening into night shut up  
The day's fair face. The wanderers of heaven, 80  
Each to his home, retire ; save those that love

LINE 70.—*Presageful*, from *præ*, before, and *sagio*, to perceive or foretell.

LINE 71.—*Resounding . . . ear*. This is an enlargement of the noun *moan*.

LINE 72.—The father of the tempest, wrapt in black glooms, (*subject*) comes (*pred.*) forth, then (*extensions*).

LINE 76.—*That . . . below*. An adjective sentence to *woods*.

LINE 77.—*A brown deluge*. These words *complete the predicate*, but relate to the subject, *plain*. The intransitive verb *lies*, is termed a verb of *incomplete predication*, and frequently requires some subject or attribute joined to it to make a complete predicate. It resembles, in this respect, the verb "be," except in the case where that word denotes *existence*.

LINE 77.—*As the . . . flood*. An adverbial sentence to *lies*.

LINE 78.—*Yet* is a co-ordinative conjunction.

LINE 78.—*Unexhausted* and *deepening*. These are adjectives qualifying *clouds*.

LINE 79.—*Shut up*. These form the predicate of the sentence.

LINE 81.—*Each* is employed to denote two or more things taken *separately*. The word *each* is *singular*, but is here used in apposition with *wanderers*, a noun in the *plural* number.

LINE 81.—*Save those*. *Save*, a preposition, is properly an imperative verb, governing *those*.

To take their pastime in the troubled air,  
 Or skimming flutter round the dimply pool.  
 The cattle from the untasted fields return,  
 And ask, with meaning low, their wonted stalls,       85  
 Or ruminare in the contiguous shade.  
 Thither the household feathery people crowd—  
 The crested cock, with all his female train,  
 Pensive and dripping; while the cottage-hind  
 Hangs o'er the enlivening blaze, and taleful there       90  
 Recounts his simple frolic: much he talks,  
 And much he laughs, nor recks the storm that blows  
 Without, and rattles on his humble roof.  
 Wide o'er the brim, with many a torrent swelled,

LINE 88.—*Skimming* is a present or imperfect participle, attribute to *that*, which has *birds* or *wanderers* of heaven for its antecedent.

LINE 86.—*Ruminate*, from (L.) *rumino*, from *rumen*, the *cud*. To *ruminate* is to *chew the cud*, or to chew again what has been slightly chewed and swallowed. To *chew the cud*, then, is to *chew the chewed*, and comes from the Anglo-Saxon *ceow-ed*, from *ceowan*. Hence, perhaps, *cow*, the animal which *ceoweth*, or *chews* the cud.

LINE 89.—*While . . . , blaze*. An adverbial sentence to *crowd*, line 87.

LINE 90.—*Taleful*, meaning "*abounding with stories*," is an adjective qualifying the word *hind*, understood.

LINE 91.—*Frolic*, from (Ger.) *froh*, glad, and *lich*, like, means a *wild* prank.

"He would be at his *frolic* once again."

LINE 91.—*Much*, though generally an adjective or an adverb, is here a *noun*, objective to *talks*.

LINE 91.—The order is: He talks much, and he laughs much, *and* he recks *not* the storm that blows without, and *that* rattles on his humble roof.

LINE 92.—*Nor recks* = *and* he recks *not*. When *neither* or *nor* is used for *and not*, the nominative generally comes after the verb.

LINE 94.—*O'er* for *over*, an example of *syncope*, which is the elision of some of the middle letters of a word.

LINE 94.—*Wide . . . along*. The order is: The roused-up river,

And the mixed ruin of its banks o'erspread, 95  
 At last the roused-up river pours along :  
 Resistless, roaring, dreadful, down it comes,  
 From the rude mountain, and the mossy wild,  
 Tumbling through rocks abrupt, and sounding far ;  
 Then o'er the sanded valley floating spreads, 100  
 Calm, sluggish, silent; till again, constrained  
 Between two meeting hills, it bursts a way,  
 Where rocks and woods o'erhang the turbid stream—  
 There gathering triple force, rapid and deep,  
 It boils, and wheels, and foams, and thunders through. 105

## WINTER TEMPESTS.

Nature ! great parent ! whose unceasing hand  
 Rolls round the Seasons of the changeful year,  
 How mighty, how majestic, are thy works !  
 With what a pleasing dread they swell the soul !  
 That sees astonished, and astonished sings ! 110  
 Ye too, ye winds ! that now begin to blow,

swelled wide o'er the brim with many a torrent, and o'erspread *with* the mixed ruin of its banks, pours along, at last.

LINE 97.—*Resistless, roaring, and dreadful* are adjectives qualifying *it*, which stands for *river*.

LINE 106.—*Whose . . . year.* An adjective sentence to *parent*.

LINE 106.—“*Nature* is but a name for an effect,  
 Whose cause is God.”

LINE 108.—*How* is in each case an adverb modifying the adjectives *mighty* and *majestic*.

LINE 109.—*With what . . . dread.* An extension of manner to *swell*.

LINE 110.—*Astonished* is a participle used as an adjective,—attribute to *that*.

LINE 111.—*To blow* forms the object of *begin*.

With boisterous sweep, I raise my voice to you.  
 Where are your stores, ye powerful beings! say,  
 Where your ærial magazines reserved,  
 To swell the brooding terrors of the storm? 115  
 In what far-distant region of the sky,  
 Hushed in deep silence, sleep ye when 'tis calm?

When from the pallid sky the sun descends,  
 With many a spot, that o'er his glaring orb  
 Uncertain wanders, stained—red fiery streaks 120

LINE 113.—*Where . . . stores.* This is a noun sentence to *say*. The order is: Ye powerful beings, say, where are your stores, where are your ærial magazines reserved to swell the brooding terrors of the storm?

LINE 114.—*Ærial*, an example of *dieresis*. The two dots over the *e* show that the two vowels *a* and *e* are to be pronounced as distinct letters.

LINE 116.—*What* is an adjective, qualifying the noun *region*.

LINE 116.—*In what . . . ye.* A noun sentence to *say*, in line 113.

LINE 117.—*Hushed . . . silence.* These words are an enlargement of *ye = winds*.

LINE 117.—*When . . . calm.* An adverbial sentence to *sleep*.

LINE 117.—*'Tis* for *it is*. This is an example of *aphæresis*, a figure by which a letter is cut off from the *beginning* of a word.

LINE 118.—*When . . . spot.* An adverbial sentence to *begin to flush*, in line 121. The order is: Red fiery streaks begin to flush around when the sun, stained with many a spot, that o'er his glaring orb uncertain wanders, descends from the pallid sky.

LINE 120.—*Red fiery streaks.* This refers to the appearance that the heavens present at sunset.

LINE 120.—*Stained with many a spot, &c.* Dark spots can be seen on the sun's disc by the aid of a telescope. Some of the spots are of immense size and perfectly black; they also appear to *enlarge* and *contract*, and often disappear in a few hours, or even less time. Sometimes they break out anew in parts of the surface where there were none.

Begin to flush around. The reeling clouds  
 Stagger with dizzy poise, as doubting yet  
 Which master to obey; while rising slow,  
 Blank, in the leaden-coloured east, the moon  
 Wears a wan circle round her blunted horns. 125  
 Seen through the turbid, fluctuating air,  
 The stars obtuse emit a shivering ray;  
 Or frequent seem to shoot athwart the gloom,

LINE 124.—*Wan circle.* The *luminous circle* or the *halo* around the moon, the sun, &c., is called *corôna*.

LINE 124.—*Blunted horns.* This refers to the appearance that the new moon presents when receding from the sun. As the moon increases she shows a *curving rim* of light, which has the appearance of a crescent, terminating in points. These points are called the moon's *horns* or *cusps*; the latter word being derived from the Latin *cuspis*, a point. The old or decreasing moon presents a similar appearance.

The moon was adored under the name of Astoreth or Astarte; hence Milton says—

“Astarte, queen of heaven, with *crescent horns*.”

LINE 127.—*Stars.* The fixed stars are supposed to be *suns* like ours, and the centres of *planetary worlds*.

“Seest thou those orbs that numerous roll above ?

Those lamps that nightly greet thy visual powers

Are each a bright capacious sun like ours.”

“The stars are the landmarks of the universe; and amid the endless and complicated fluctuations of our system, seem placed by their Creator as guides and records, not merely to elevate our minds by the contemplation of what is vast, but to teach us to direct our actions by reference to what is immutable, in His works.”—*Sir John Herschel*.

LINE 127.—*Obtuse*, from (L.) *obtusus*, from *obtundo*, to beat against,—here means *obscure*.

LINE 127.—*A shivering ray*; that is, a *trembling ray*, as if affected by the seasonal change,—not *brightly twinkling*.

LINE 128.—*Seem to shoot*, &c. Shooting stars or *meteors* are

And long behind them trail the whitening blaze.  
 Snatched in short eddies, plays the withered leaf; 130  
 And on the flood the dancing feather floats.  
 With broadened nostrils to the sky upturned,  
 The conscious heifer snuffs the stormy gale.  
 Even as the matron, at her nightly task,  
 With pensive labour draws the flaxen thread, 135  
 The wasted taper and the crackling flame  
 Foretell the blast. But chief the plummy race,  
 The tenants of the sky, its changes speak.

fiery or luminous bodies that are occasionally seen moving rapidly through the atmosphere. They appear at all times of the year, but are most frequently seen in November. They are supposed to consist of light combustible matter, and to have their origin *beyond* our atmosphere. Bursting from the clear sky, they dart along the heaven like a rocket, *consuming themselves in their course*, and leaving behind a luminous train, which gradually vanishes in a short time. When these meteors enter our atmosphere they *condense the air* before them so rapidly, that they elicit the heat which *sets them on fire*. This is the opinion of some astronomers respecting these luminous bodies.

LINE 135.—*The flaxen thread*. The spinning of flaxen and woollen threads was a common occupation of the matrons of Scotland, and was performed by means of the *spinning-wheel*—a machine that was well known to the poet. The *spinning-wheel* is still used in remote districts of Great Britain. Woollen threads are spun for the manufacture of stockings, which are made by hand; and flaxen threads for table cloths, sheeting, &c., which are woven by hand-loom weavers.

LINE 136.—*The wasted taper, &c.* "These superstitions have outlived the darkness of olden times, and many individuals have so much belief in them, as to venture without hesitation to prognosticate bad weather through their means."—*Dr. A. Thomson*.

LINE 137.—*Plummy race*; feathered race, that is, birds. In "Spring," line 165, Thomson calls them *the plummy people*.

LINE 138.—*Tenants*. A noun in the nominative case in apposition with *race*.

Retiring from the downs, where all day long  
 They picked their scanty fare, a blackening train 140  
 Of clamorous rooks thick-urge their weary flight,  
 And seek the closing shelter of the grove.  
 Assiduous, in his bower, the wailing owl

LINE 139.—*All day long.* This is an adverbial extension to *picked*. The word *day* would be parsed by some as objective, governed by a preposition understood. It is better simply to parse it as *objective of time*.

Nouns which express *time*, especially the *duration of time*, *value*, *weight*, *measure*, including all dimensions, are employed without the help of a preposition to express a modification equivalent to a noun and preposition modification.

LINE 139.—*Where all . . . fore.* An adjective sentence to *downs*; *where* being equal to *on which*. *Where* is, in this and similar cases, called a *relative* or *conjunctive* adverb.

LINE 140.—*Train*, &c. The order is: A blackening train of clamorous rooks, retiring from the downs, thick-urge their weary flight.

LINE 141.—*Thick* must be separated from *urge*, and parsed as an *adverb*, modifying the verb *urge*.

LINE 141.—*Rooks.* The food of the rook consists principally of worms and various sorts of insects. At this season of the year the rook readily finds the larvæ of insects on the softened turf of the downs. The rooks generally repair to their feeding ground early in the morning, and return with slow and measured flight to their rookery in the evening. The noise they make and the manner in which they appear to press against each other are well described by the poet.

LINE 143.—*Assiduous* comes from (L.) *assideo*, I sit close on.

LINE 143.—The owl here referred to, the Barn or Screech Owl, is one that is common, although it is rarely seen and observed, because its habits bring it abroad only by night. It inhabits barns and out-houses, where it is useful in destroying mice. Towards twilight it quits its perch, and skims along the meadows in quest of moles, field-mice, &c. It builds its rude nest in the caves of churches, in hollow trees, or holes in lofty buildings. During the



Plies his sad song. The cormorant on high  
Wheels from the deep, and screams along the land. 145  
Loud shrieks the soaring hern; and with wild wing

day the owl sleeps, and snores, and hisses; and at night it hunts and *screeches*; but it does not generally *hoot*. The prevailing opinion, however, is that all owls hoot; whereas the one that hoots by night, and sharply gives out the repeated cry of *tee-whit*, especially in cold frosty nights, is the Tawny Owl.

"All poets," says Dr. A. Thomson, "except Shakespeare, have committed the error of our author in describing the owl as a melancholy bird; it does not wail; and Gray's line,

'The moping owl doth to the moon complain,'

is inconsistent with its habits. It was, in olden times, very generally regarded as a bird of ill omen. Among the ominous events which our great dramatist brings together to render more awfully impressive the murder of Duncan, he makes Lennox say—

"The obscene bird  
Clamoured the live-long night."

And, again, the old man remarks to Rosse—

"On Tuesday last,  
A falcon, tow'ring in her pride of place,  
Was by a mousing owl hawk'd at, and kill'd."

LINE 144.—*Cormorant* is a contracted form of (*L.*) *corvus marinus*, the sea crow, or raven. The cormorant is a web-footed bird, which preys on fish, and is well known for its voracity. This bird is found in every climate. It is an excellent diver, and "from the greatest height it drops down upon the object of pursuit, dives after it with the rapidity of a dart, and, with an almost unerring certainty, seizes the victim; then, emerging with the fish across the bill, with a kind of twirl, throws it up into the air, and, dexterously catching it head foremost, swallows it whole."

LINE 146.—*Hern*. The *hern*, or common *heron*, resides on the banks of lakes and rivers, or in marshy places; its food consists of fishes, frogs, and field mice, as well as all sorts of insects, snails, and worms. Although it is more than three feet in length, yet it is very light in proportion to its bulk; its weight not exceeding

The circling sea-fowl cleave the flaky clouds.  
 Ocean, unequal pressed, with broken tide  
 And blind commotion heaves; while from the shore,  
 Eat into caverns by the restless wave, 150  
 And forest-rustling mountain, comes a voice,  
 That solemn-sounding bids the world prepare.  
 Then issues forth the storm with sudden burst,  
 And hurls the whole precipitated air

three and a half pounds. The heron soars to a great height, and its harsh cry, mentioned by the poet, is very peculiar. Heronry was a favourite sport, at one time, of the nobility and gentry of England.

LINE 147.—*Flaky clouds*. This poetically and accurately describes the appearance of the *nimbus* cloud, or the cloud from which rain falls. The cloud is so called from the Latin word *nimbus*, a rainy dark cloud; it possesses no peculiarity of form, but is distinguished by its uniform grey tint and fringed edges.

LINE 148.—*Ocean &c.* The order is: Ocean, pressed unequal, heaves with broken tide and blind commotion; while a voice that solemn sounding bids the world prepare, comes from the shore (*which is*) eat into caverns by the restless wave, and (*from the*) forest-rustling mountain.

LINE 150.—*Eat* is used here instead of the past participle *eaten*.

LINE 151.—*Forest-rustling mountain*, that is, the mountain with the rustling of its forest. *Mountain* is in the objective case, governed by the preposition *from* understood.

LINE 152.—*World* is the direct, and *prepare* the indirect, object of *bids*.

LINE 153.—*Then, forth, and with sudden burst*, form the extensions of the predicate, *issues*.

LINE 154.—*Precipitated air*. Rain is vapour condensed in the air, and *precipitated*, or thrown down, to the earth in showers. The manner in which the vapour of the air is condensed is this: When two or more volumes of humid air differing considerably in temperature unite, the several portions in union are incapable of holding the

Down in a torrent. On the passive main 155  
 Descends the ethereal force, and with strong gust  
 Turns from its bottom the discoloured deep.  
 Through the black night that sits immense around,  
 Lashed into foam, the fierce conflicting brine  
 Seems o'er a thousand raging waves to burn. 160  
 Meantime the mountain-billows, to the clouds  
 In dreadful tumult swelled, surge above surge,  
 Burst into chaos with tremendous roar,  
 And anchored navies from their stations drive,

same amount of moisture that *each* could retain *separately*. The excess of moisture, then, if very great, is precipitated as rain; if in slight amount, it appears as fogs, mists, &c.

LINE 156.—*Ethereal force*; that is, the whole force of the heavens.

LINE 158.—*Immense* is an adjective qualifying *that*, but is used adverbially to modify the meaning of *sits*.

LINE 160.—*Seems*, &c. The order is: The fierce conflicting brine, <sup>1</sup>lashed into foam, | <sup>2</sup>seems to burn | o'er a thousand raging waves, <sup>4</sup>through the black night.

LINE 160.—*To burn*. Very often the sea, as far as the eye can reach, seems to be on fire. 'This wonderful appearance is produced by very small animals, scarcely so big as a pin's head, with an extremely delicate, transparent, jelly-like body, mixed with others called Sea-nettles, &c., which emit light from their long feelers or horns, while their bodies remain quite dark.

LINE 161.—*Billows*, from (Sax.) *bellan*, to roar like a bull.

LINE 162.—*Surge*, from (L.) *surgo*, I rise. The former term addresses the *ear*, while the latter appeals to the *eye*. The ear hears the roar of the billows, the eye sees the surging waves.

LINE 162.—In dreadful *tumult swelled* is a classical expression. As parallel cases we have the "*mare turgidum*" and the "*Ægeos tumultus*" of Horace.

LINE 162.—*Surge above surge* is the "*unda supervenit undam*" of Horace.

Wild as the winds across the howling waste 165  
 Of mighty waters : now the inflated wave  
 Straining they scale, and now impetuous shoot  
 Into the secret chambers of the deep,  
 The wintry Baltic thundering o'er their head.  
 Emerging thence again, before the breath 170

LINE 165.—*Wild* is an adjective qualifying the noun *mountain-billows*, understood after *and*, in line 164; or it may be made to form a part of a *new sentence*. The order is: And mountain billows (*which are*) wild as the winds (*are wild*), drive anchored navies from their stations across the howling waste of mighty waters.

LINE 165.—*As the winds are wild*. This is an adverbial sentence to *are wild*, understood.

LINE 167.—*Straining* is a present participle, attribute to *they*. *They*, that is, the *vessels*, scale now the inflated wave.

LINE 167.—*Now—now*; at one time—at another time.

LINE 169.—*The wintry Baltic . . . head*. This may be regarded as an *abridged sentence*=while the wintry Baltic is thundering, &c.; it is in reality an *absolute clause*, the noun Baltic being in the *nomi-native absolute*.

LINE 169.—The *Baltic Sea* is bordered by Denmark, Prussia, Russia, and Sweden, and opens into the German Ocean by the Cattegat. The navigation of the Baltic is dangerous on account of its narrowness and shallowness, but chiefly because of the sudden changes of wind accompanied by violent storms. By a figure of speech the Baltic denotes the *storms* that scatter and the *hurricanes* that engulf the strongest vessels in the mighty deep. The presence of thunder and lightning frequently accompanies violent hurricanes, especially those occurring in tropical climates; and fiery meteors are not infrequent.

LINE 170.—*Emerging*, from (L.) *e*, out, and *mergo*, I plunge, means *coming out of the sea*—that is, *the trough of the sea*, or the space between two high waves.

LINE 170.—The order is: They, emerging thence again, | wing |  
 their course | before the breath of full-exerted heaven.

In Psalm xviii. we have, *the wings of the wind*.

Of full-exerted heaven they wing their course,  
 And dart on distant coasts; if some sharp rock,  
 Or shoal insidious, break not their career,  
 And in loose fragments fling them floating round.

Nor less at land the loosened tempest reigns. 173  
 The mountain thunders; and its sturdy sons  
 Stoop to the bottom of the rocks they shade.  
 Lone on the midnight steep, and all aghast,  
 The dark wayfaring stranger breathless toils,  
 And, often falling, climbs against the blast. 180  
 Low waves the rooted forest, vexed, and sheds  
 What of its tarnished honours yet remain;  
 Dashed down, and scattered, by the tearing wind's  
 Assiduous fury, its gigantic limbs.  
 Thus struggling through the dissipated grove, 185  
 The whirling tempest raves along the plain;  
 And on the cottage thatched, or lordly roof,  
 Keen-fastening, shakes them to the solid base.

LINE 172.—*If some . . . career.* An adverbial conditional sentence to *dart*.

LINE 173.—*Insidious*, from (L.) *insideo*, I lie in wait.

LINE 173.—*Break* is a verb in the infinitive mood, governed by *does*, understood.

LINE 174.—*Floating* is a participle, referring as an adjective to *them*, and forming the indirect object of *fling*.

LINE 174.—With respect to storms, a question presents itself. "Do these awful conflicts of the elements answer any beneficial purpose in the economy of nature? It is alleged that they are intended to clear the atmosphere, which would otherwise be loaded with the fumes of fever and pestilence. It cannot be doubted that they are intended for a beneficial purpose; but that their object is to clear a vitiated atmosphere is, at least, problematical."—*Dr. A. Thomson*.

LINE 188.—*Keen-fastening* is an adjective qualifying the noun *tempest*, understood after *and*, in line 187.

Sleep frightened flies; and round the rocking dome,  
 For entrance eager, howls the savage blast. 190  
 Then too, they say, through all the burdened air,  
 Long groans are heard, shrill sounds, and distant sighs,  
 That, uttered by the demon of the night,  
 Warn the devoted wretch of woe and death.

Huge uproar lords it wide. The clouds, commixed 195  
 With stars swift-gliding, sweep along the sky.

LINE 189.—*Round . . . . dome.* An extension of place to *howls*. The order is: And the savage blast, eager for entrance, howls round the rocking dome.

LINE 191.—*Then too.* These are both adverbs, and are extensions of *heard*, in line 192.

LINE 192.—*Long groans . . . . sighs.* This is a noun sentence to *say*, in the preceding line. The word *that*, which introduces *noun sentences*, is frequently omitted. Thus, they say *that* long groans, shrill sounds, and distant sighs are heard then too.

LINE 193.—*That . . . . . death.* An adjective sentence to *groans, sounds, and sighs*, the subjects of *are heard*.

LINE 193.—*Uttered*: a past participle, attribute to *that*.

LINE 193.—*Demon of the night*; a mere creation of fancy or superstition—a being supposed to preside in the storm, and to warn those exposed to its fury.

LINE 193.—Our forefathers peopled the earth with preternatural beings, and even had a firm belief in the real existence of these creations of superstition. In the Highlands of Scotland, in many parts of Ireland, and in the coast districts of Brittany, the peasantry still believe that all storms are caused by demons; and they hear, in every blast of the storm, shrieks, groans, and lamentations. These shrieks and groans are supposed to proceed from the souls of bad men condemned to be imprisoned 'in the viewless wind.' Thus Shakespeare says:—

“ Where we lay,  
 Our chimneys were blown down; and, as they say  
 Lamentings heard i' the air; strange screams of death.”

All nature reels: till Nature's King, who oft  
 Amid tempestuous darkness dwells alone,  
 And on the wings of the careering wind  
 Walks dreadfully serene, commands a calm; 200  
 Then straight air, sea, and earth, are hushed at once.  
 As yet 'tis midnight deep. The weary clouds,  
 Slow-meeting, mingle into solid gloom.  
 Now, while the drowsy world lies lost in sleep,  
 Let me associate with the serious night, 205  
 And contemplation her sedate compeer;  
 Let me shake off the intrusive cares of day,

LINE 197.—*King* is the nominative to the verb *commands*, line 200.

LINE 198.—"Clouds and darkness are round about him."—Ps. xcvi. 2.

And Milton says:

"How oft amidst  
 Thick clouds and dark doth heaven's all-ruling Sire  
 Choose to reside, (his glory unobscured)  
 And with the majesty of darkness round  
 Covers his throne."—*Par. Lost*.

LINE 199.—"Who maketh the clouds his chariot; who walketh upon the wings of the wind."—Ps. civ. 3.

LINE 202.—*As* and *yet* are both adverbs.

LINE 204.—*While* . . . *sleep*. An adverbial sentence of time to *let me associate*. Adverbial sentences of time are introduced by the relative adverbs of time, *when*, *while*, *whenever*; and the conjunctions of time, *after*, *since*, *before*, &c.

LINE 205.—*Me* is the direct, and *associate* the indirect, object of *let*. *Associate* is a verb in the infinitive mood, governed by *let*. *To*, the sign of the infinitive, is understood.

LINE 206.—*Contemplation* is in the objective case governed by *with*, understood; and *compeer* is also objective, in apposition with *contemplation*.

LINE 207.—*Shake off*, may be taken together as the indirect ob-

And lay the meddling senses all aside.  
 Where now, ye lying vanities of life !  
 Ye ever-tempting, ever-cheating train ! 210  
 Where are you now ? and what is your amount ?  
 Vexation, disappointment, and remorse.  
 Sad, sickening thought ! and yet deluded man,  
 A scene of crude disjointed visions past,  
 And broken slumbers, rises still resolved, 215  
 With new-flushed hopes, to run the giddy round.

ject of *let*, and governing, at the same time, the word *cares*, in the objective case.

LINE 208.—*Lay* is a verb in the infinitive mood, governed by *let*, understood.

LINE 208.—*All aside* = wholly aside. *Aside* is an adverb modifying *lay*, and *all* is an adverb modifying *aside*.

LINE 209.—*Where now* = where are you now.

LINE 209.—*Vanities* ; nominative addressed and enlarged by *ye*. The same remarks apply to *train*. Nouns are in the *second person* when they are *nominatives addressed*, or in *apposition* with a *pronoun* of the *second person*.

LINE 211.—*What* applies to both persons and things. When it applies to *persons*, it is followed by a noun ; when no noun follows, it refers to *things*. " This word may be called by pre-eminence the interrogative of knowledge, or the expression of a desire to be informed respecting some part of the world."—*Bain's Grammar*.

LINE 212.—*Vexation, disappointment, and remorse*. Each of these nouns is in the nominative case, thus: *your amount is vexation, disappointment, and remorse*.

LINE 215.—*Slumbers*. This word is in the objective case, governed by *of*, understood. Thus: A scene of crude disjointed visions and *of* broken slumbers being past.

LINE 215.—*Rises resolved*, may be taken together to form the predicate. It is similar to *is resolved*.

LINE 216.—*To run . . . round*. An extension of purpose to *rises resolved*.



Father of light and life ! thou Good Supreme !  
 O teach me what is good ! teach me Thyself !  
 Save me from folly, vanity, and vice,  
 From every low pursuit ; and feed my soul 220  
 With knowledge, conscious peace, and virtue pure—  
 Sacred, substantial, never-fading bliss !

SNOW MANTLES THE EARTH : DISTURBS THE COMFORTS  
 OF ANIMALS.

The keener tempests come ; and fuming dun  
 From all the livid east, or piercing north,  
 Thick clouds ascend—in whose capacious womb 225  
 A vapoury deluge lies, to snow congealed.

LINE 217.—Amid the assemblage of subjects so sublime, and under their impression, the natural emotions of piety are awakened in the heart of the poet, and he first breaks forth in pathetic reflections on the vanities of life, and then concludes with a beautiful address to the "Father of light and life."

LINE 218.—*Me* is in the objective case, governed by the preposition *to*, understood.

LINE 218.—*What is good*. A noun sentence to *teach*. The subject of teach is *thou*, understood.

LINE 218.—*Thyself* is a reflective pronoun, objective case, governed by *teach*. The reflective pronouns are formed by the composition of *self* (plural *selves*) with either the possessive or the objective case of the personal pronouns ; as, *myself*, *thyself*, *ourselves*, *yourselves*, *themselves*, *himself*, &c.

LINE 223.—*Fuming*, from (L.) *fumus*, smoke, means *sending out vapours* ; and *dun* means *dark*, or of a dark colour. The thick clouds, fuming dun, &c., refer to the *nimbus* or black-rain cloud, which seems a general mixture and confusion of all the clouds in the heavens.

LINE 225.—*In whose . . . congealed*. An adjective sentence to *clouds*.

LINE 226.—*Congealed to snow* ; an enlargement or attribute of

Heavy they roll their fleecy world along ;  
 And the sky saddens with the gathered storm.  
 Through the hushed air the whitening shower descends,  
 At first thin wavering ; till at last the flakes 230  
 Fall broad, and wide, and fast, dimming the day  
 With a continual flow. The cherished fields  
 Put on their winter-robe of purest white.  
 'Tis brightness all ; save where the new snow melts

*deluge.* The order is : A vapoury <sup>1</sup>deluge, congealed to snow | <sup>2</sup>lies |  
<sup>4</sup>in whose capacious womb.

LINE 226.—“ When the temperature of the stratum of air from which the rain falls is under 32°, the vapour or clouds must necessarily be frozen, and the descending particles will be *snow* instead of rain. Snow-flakes are the aggregate or union of frozen particles, just as rain-drops are the union of watery particles. They aggregate, according to the law of the crystallisation of water, into regular and symmetrical forms, of which the general character is a six-sided figure ; as, for example, six needles branching from a centre, or six arms from a six-sided nucleus, each needle being three or six-sided.”—*Chambers's Information.*

LINE 230.—*Thin wavering* ; these are attributive to *shower*. The order is : The whitening shower, thin wavering at first, descends through the hushed air.

LINE 230.—*Till at last . . . flow.* An adverbial sentence of time to *descends*.

LINE 231.—*Broad, wide, &c.* The predicate is *completed* by the words *broad, wide, &c.*, but they refer to the subject *flakes*.

LINE 232-5.—Prof. Wilson says of these lines, “ Nothing can be more vivid. 'Tis of the nature of an ocular spectrum.”

LINE 233.—*Put on.* These are to be taken as the predicate of the sentence.

LINE 234.—*All*, meaning wholly or entirely, is an adverb modifying the verb *is*.

LINE 234.—*Where . . . current.* This is, correctly speaking, a noun sentence to *save*. It may, however, be made an adjective sentence ; thus, *save in the place in which, &c.*

Along the mazy current. Low the woods 235  
 Bow their hoar head; and, ere the languid sun  
 Faint from the west emits his evening ray,  
 Earth's universal face, deep-hid and chill,  
 Is one wild dazzling waste, that buries wide  
 The works of man. Drooping, the labourer-ox 240  
 Stands covered o'er with snow, and then demands  
 The fruit of all his toil. The fowls of heaven,  
 Tamed by the cruel season, crowd around  
 The winnowing store, and claim the little boon  
 Which Providence assigns them. One alone, 245  
 The redbreast, sacred to the household-gods,

LINE 235.—*Low* is an adjective used adverbially.

LINE 236.—*Ere the languid . . . ray.* An adverbial sentence of time to *is*. The order is: And earth's universal face, deep-hid and chill, is one wide dazzling waste, that buries wide the works of man, ere the languid sun faint from the west emits his evening ray.

LINES 240-2.—*Drooping the ox, &c.* "The image of the ox is as good as possible. We see him, and could paint him in oils. But, to our mind, the notion of his 'demanding the fruit of all his toils,'—to which we acknowledge the worthy animal was well entitled—sounds, as it is here expressed, rather fantastical: call it doubtful,—for Jemmy was never utterly in the wrong in any sentiment.' *Prof. Wilson.*

LINE 241. *Covered*, a past participle referring to *labourer-ox*, completes the predicate. With intransitive verbs, and also with transitive verbs used in a passive sense, the completion of the predicate is something affirmed of the *subject* of the sentence.

LINE 242.—*The fowls, &c.* See example 4, p. 33, for the analysis of this sentence.

LINE 246.—*Redbreast.* The habits of the robin or redbreast are beautifully and graphically described in the lines which follow. The robin is well known to all; he is a general favourite; his confidence in us, in building his nest about our houses, in gardens, orchards, &c.; his familiarity in entering our dwellings during

Wisely regardful of the embroiling sky,  
 In joyless fields and thorny thickets leaves  
 His shivering mates, and pays to trusted man

the severity of winter; all these have created a sympathy in his favour which few of the feathered race possess. But there are certain traits in the character of this bird which deserve notice. He always comes alone; like the nightingale, the male will suffer no other bird of its own species in the particular district which he has adopted; and he will pursue the intruder violently the moment he appears, and compel him to retire. There are several popular opinions connected with the habits of this bird, the origin of which it is difficult to trace. An old writer says, "The robin redbreast, if he find a man or woman dead, will cover his face with moss; and some think, that if the body should remain unburied, he will cover the whole body." Our poets have vied with each other in celebrating the pious charity of their little favourite, as will be seen from the annexed extracts:—

"Covering with moss the dead's unclosed eye  
 The little redbreast teacheth charitie."—*Drayton*.

"No burial these pretty babes  
 Of any man receives,  
 Till Robin redbreast piously

Did cover them with leaves."—*Children in the Wood*.

"Call for the redbreast and the wren,  
 Since o'er shady groves they hover,  
 And with leaves and flowers do cover  
 The friendless bodies of unburied men."—*Webster*.

LINE 246.—*Household-gods*. This is an allusion to the superstition of the ancient Romans, who imagined that there were superior beings or deities, who had charge of their respective households and of household operations. These were called *Pendætes*, and were worshipped within the dwelling. Some of these gods bore the name of *Lares*, who were probably regarded as the souls of the deceased ancestors of the family.

The phrase *sacred to the household-gods*, when stripped of its pagan dress, means *sacred to the family circle*, devoted to its gratification, and enjoying its love and protection.

His annual visit. Half-afraid, he first 250  
 Against the window beats ; then, brisk, alights  
 On the warm hearth ; then, hopping o'er the floor,  
 Eyes all the smiling family askance,  
 And pecks, and starts, and wonders where he is—  
 Till, more familiar grown, the table-crums 255  
 Attract his slender feet. The foodless wilds  
 Pour forth their brown inhabitants. The hare,  
 Though timorous of heart, and hard beset  
 By death in various forms, dark snares, and dogs,  
 And more unpitying men, the garden seeks, 260  
 Urged on by fearless want. The bleating kind  
 Eye the black heaven, and next the glistening earth,  
 With looks of dumb despair ; then, sad-dispersed,  
 Dig for the withered herb through heaps of snow.  
 Now, shepherds, to your helpless charge be kind ; 265

LINES 256-7.—“ Here is a touch like one of Cowper's. Note the beauty of the epithet ‘brown,’ where all that is motionless is white. That *one word* proves the poet.”—*Prof. Wilson*.

LINES 261-5.—*The bleating kind*, &c. “ The second line,” says *Prof. Wilson*, “ is perfect ; but the *Ettrick Shepherd* agreed with us, that the third was not quite perfect. Sheep, he agreed with us, do not deliver themselves up to despair in any circumstances ; and here Thomson transferred what would have been his own feeling in a corresponding condition to animals who dreadlessly follow their instincts Thomson redeems himself in what immediately succeeds (263-4)—*then, sad dispersed*, &c. For, as they disperse, they do look very sad, and no doubt are so ; but had they been in despair, they would not so readily, and constantly, and uniformly, and successfully, have taken to the digging ; but whole flocks had perished.”

LINES 265-275.—“ These lines,” says the same writer, “ are a glorious example of the sweeping style of description which characterised the genius of this sublime poet. Well might the bard, with such a snow-storm in his imagination, when telling the

Baffle the raging year, and fill their pens  
 With food at will; lodge them below the storm,  
 And watch them strict: for from the bellowing east,  
 In this dire season, oft the whirlwind's wing  
 Sweeps up the burden of whole wintry plains 270  
 At one wide waft, and o'er the hapless flocks,  
 Hid in the hollow of two neighbouring hills,  
 The billowy tempest whelms; till, upward urged,  
 The valley to a shining mountain swells,  
 Tipped with a wreath high-curling in the sky. 275

## THE COTTAGER PERISHING IN A SNOW STORM.

As thus the snows arise, and foul and fierce  
 All Winter drives along the darkened air,  
 In his own loose-revolving fields the swain

shepherds to be kind to their helpless charge, address them in language which, in an ordinary mood, would have been bombast. "Shepherds," says he, "baffle the raging year." How? why merely by filling their pens with food. But the whirlwind was up—

"Far off its coming *groaned*,"

and the poet was inspired. Had he not been so, he had not cried, "Baffle the raging year;" and if you be not so, you will think it a most absurd expression.

LINES 276-321.—"Here is a passage," says Prof. Wilson, "which will live for ever; in which one word could not be altered for the better—not one omitted but for the worse—not one added that would not be superfluous—a passage which proves that fiction is not the soul of poetry, but truth; but then such truth as was never spoken before on the same subject; such truth as shows that while Thomson was a person of the strictest veracity, yet was he very far indeed from being a matter-of-fact man."

LINES 278-9.—*The swain*, &c. "The pastoral solitudes in which Thomson was reared, if not born, told him that, in the season of snow, the fowls of the air were not the sole sufferers; for that man, in the care of his flocks, was often smothered in the drift, or chilled

Disaster'd stands; sees other hills ascend,  
 Of unknown joyless brow; and other scenes, 280  
 Of horrid prospect, shag the trackless plain;  
 Nor finds the river, nor the forest, hid  
 Beneath the formless wild; but wanders on  
 From hill to dale, still more and more astray—  
 Impatient flouncing through the drifted heaps, 285  
 Stung with the thoughts of home; the thoughts of home  
 Rush on his nerves, and call their vigour forth  
 In many a vain attempt. How sinks his soul!  
 What black despair, what horror fills his heart!  
 When for the dusky spot which fancy feigned 290  
 His tufted cottage, rising through the snow,  
 He meets the roughness of the middle waste,  
 Far from the track, and blest abode of man;  
 While round him night resistless closes fast,  
 And every tempest, howling o'er his head, 295  
 Renders the savage wilderness more wild.

to death on the barren hills. This was evidently in his mind when he wrote of the peasant perishing in the snow. It has all the marks of reality, and forms one of the most moving pictures of the season."  
 —*A. Cunningham.*

LINE 286.—*Thoughts of home; the thoughts of home.* This is a natural and touching example of *anadiplosis*. *Anadiplosis*, meaning duplication, from *ana*, again, and *diplōs*, double, is a figure in rhetoric and poetry, which consists in repeating the *last word* or words in a line or clause of a sentence, in the *beginning* of the next. We have an example in *Autumn*, line 513:

"Then sated Hunger bids his brother Thirst  
 Produce the mighty bowl; the mighty bowl  
 Swelled high with fiery juice."

LINE 294.—*While . . . fast.* An adverbial sentence of time to *meets*, in line 292.

LINE 294.—*Night resistless.* This is an example of *inversion*, the adjective coming after the noun that it qualifies.

Then throng the busy shapes into his mind,  
 Of covered pits, unfathomably deep,  
 A dire descent! beyond the power of frost;  
 Of faithless bogs; of precipices huge, 300  
 Smoothed up with snow; and, what is land, unknown,  
 What water, of the still unfrozen spring,  
 In the loose marsh or solitary lake,  
 Where the fresh fountain from the bottom boils.  
 These check his fearful steps; and down he sinks 305  
 Beneath the shelter of the shapeless drift,  
 Thinking o'er all the bitterness of death,  
 Mixed with the tender anguish nature shoots  
 Through the wrung bosom of the dying man—  
 His wife, his children, and his friends unseen. 310

LINE 297.—*Then throng, &c.* The order is: The busy shapes (*or ideas*) of covered pits unfathomably deep, of faithless bogs, of precipices huge smoothed up with snow, and (what is land, what water, being unknown) of the still unfrozen spring, &c., throng then into his mind.

LINE 298.—A “pit unfathomably deep,” or a *bottomless* deep, is in one word termed an *abyss*, from *a*, without, and *bussos*, bottom. Milton makes use of the following:

“The dark, unbottomed, infinite abyss.”

LINE 302.—*What water* = What is water, *being unknown*.

LINE 304.—*Where . . . boils.* An adjective sentence to *lake*, Where = *in which*.

LINE 307.—*Thinking*, a present participle qualifying *he*, line 305.

LINE 307.—*Bitterness, &c.* “And Agag said, Surely the *bitterness of death* is past,” 1 Sam. xv. 32.

“His promise, that thy seed shall bruise our foe  
 Assures me that the *bitterness of death*  
 Is past.”—*Milton*.

LINE 308.—*Mixed*, a past participle qualifying the phrase *bitterness of death*.

LINE 308.—*Nature . . . man.* An adjective sentence to *anguish*, the word *that* or *which* being understood.



In vain for him the officious wife prepares  
 The fire fair-blazing, and the vestment warm;  
 In vain his little children, peeping out  
 Into the mingling storm, demand their sire,  
 With tears of artless innocence. Alas ! 315  
 Nor wife, nor children, more shall he behold,  
 Nor friends, nor sacred home. On every nerve  
 The deadly Winter seizes ; shuts up sense ;  
 And, o'er his inmost vitals creeping cold,

LINE 311.—*Officious*, that is, *kind*, full of kind offices. The word is now generally used in the sense of *intermeddling in affairs in which one has no concern*.

LINE 313.—*In vain*, &c. The order is : His little children,  
 peeping out into the mingling storm | demand | their sire | in vain,  
 with tears of artless innocence.

LINE 317–321.—“The effect of long continued severe cold on the animal body is that of a direct sedative: it depresses the powers of life to a very alarming degree; and its influence extending to the brain and nerves produces an irresistible desire to sleep, which is followed by numbness and insensibility, and terminates in death. In the affecting picture which the poet has drawn of such an event, the anxiety of the sufferer, and the anticipation of his fate, and the thoughts of his wife, his children, and his friends unseen, would greatly increase the depressing power of cold, and consequently tend to hasten the fatal issue. The poet has, in these lines, skilfully interwoven with the narrative the manner in which the cold operates.”—*Dr. A. Thomson*.

LINE 318.—*Shuts up*. These form the predicate. The subject is *deadly winter*, understood.

LINE 319.—*And, o'er*, &c. The order is: And the deadly winter,  
 creeping cold o'er his inmost vitals | lays | him | a stiffened corse—  
 stretched out, and bleaching in the northern blast, | along the  
 snow.

Lays him along the snow a stiffened corse— 320  
 Stretched out, and bleaching in the northern blast.

## REFLECTIONS ON HUMAN POVERTY AND WRETCHEDNESS.

Ah! little think the gay licentious proud,  
 Whom pleasure, power, and affluence, surround;  
 They, who their thoughtless hours in giddy mirth,  
 And wanton, often cruel, riot waste; 325  
 Ah! little think they, while they dance along,  
 How many feel this very moment death,

LINE 320.—*Corse* is objective, in apposition with *him*.

LINE 321.—*Stretched out*=*extended*, may be taken together qualifying the noun *corse*.

In early editions, we find:

“Unstretched, and bleaching in the northern blast.”

The verbal alteration in the text was made by Pope.

LINE 322–375.—“Here the poet, who never omits an opportunity of reading a high moral lesson to mankind, reminds the proud and the affluent how many of their fellow-men at that moment are suffering all varieties of woe—want, cold, and hunger—how many in the city prison or in the humble hut, who have claims on their compassion or on their justice.”—*A. Cunningham*.

LINE 323.—*Whom . . . surround*. An adjective sentence to *gay licentious proud*. *Whom* is the object of *surround*.

LINE 324.—*They*. Supply *little think*.

LINE 324.—*Who . . . waste*. The order is: Who waste their thoughtless hours in giddy mirth, and in wanton, often in cruel, riot.

LINE 327.—*How many . . . pain*. This is a noun sentence to *think*. All the other sentences that begin with *how*, in lines 329, 330, 332, 334, 337, and 338 are to be treated in a similar manner.

LINE 327.—*This very moment*. An extension of the predicate *feel*.

And all the sad variety of pain.  
 How many sink in the devouring flood,  
 Or more devouring flame. How many bleed, 330  
 By shameful variance betwixt man and man.  
 How many pine in want, and dungeon-glooms;  
 Shut from the common air, and common use  
 Of their own limbs. How many drink the cup  
 Of baleful grief, or eat the bitter bread 335  
 Of misery. Sore pierced by wintry winds,  
 How many shrink into the sordid hut  
 Of cheerless poverty. How many shake  
 With all the fiercer tortures of the mind,  
 Unbounded passion, madness, guilt, remorse; 340  
 Whence tumbled headlong from the height of life,  
 They furnish matter for the tragic muse.  
 Even in the vale, where wisdom loves to dwell, \*  
 With friendship, peace, and contemplation joined,  
 How many, racked with honest passions, droop 345  
 In deep retired distress. How many stand  
 Around the death-bed of their dearest friends,  
 And point the parting anguish. Thought fond man

LINE 328.—“O let those cities that of plenty's cup,  
 And her prosperities, so largely taste,  
 With their superfluous riots, hear these tears!  
 The misery of Tharsus may be theirs.”

*Pericles*, Act i, sc. 4.

LINE 337.—*Sordid* means, here, filthy, dirty; from (L.) *sordes*,  
 filth.

“There Charon stands  
 A sordid god,”—*Dryden*.

LINE 342.—*Tragic muse*. This means the muse presiding over  
 tragedy, or, without a figure, the writer of tragedy—the province  
 of which is to depict important actions, scenes of strong passion,  
 and of melancholy interest and issues.

LINE 348.—*The parting anguish*. The last pangs of death are

Of these, and all the thousand nameless ills,  
 That one incessant struggle render life, 350  
 One scene of toil, of suffering, and of fate,  
 Vice in his high career would stand appalled,  
 And heedless rambling impulse learn to think ;  
 The conscious heart of charity would warm,  
 And her wide wish benevolence dilate ; 355  
 The social tear would rise, the social sigh ;  
 And into clear perfection, gradual bliss,  
 Refining still, the social passions work.

## A BRITISH PRISON IN THE EIGHTEENTH CENTURY.

And here can I forget the generous band,

properly termed *agony*, from (Gr.) *agonia*, struggle. "The last words of a *dying man*," says Jeremy Taylor, "are like the tooth of a wounded lion, making a deeper impression in the *agony*, than in the most vigorous strength."

LINE 348.—*Thought fond man*. Supply *if* before *thought*, and attach this sentence to lines 352 and 353. Thus: (a) Vice in his high career would stand appalled, (b) and heedless rambling impulse *would* learn to think, (c) *if fond man* thought of these and of all the thousand nameless ills (d) that render life one incessant struggle, one scene of toil, of suffering, and of fate. (a) Princ. sent. (b) Princ. sent., co-ord. (c) An adverb. sent. to *think*. (d) An adj. sent. to *ills*.

LINE 348.—*Fond*, meaning *foolish*, is frequently used in this, its original, sense in poetry.

LINE 355.—*Dilate*, a verb in the infinitive mood, governed by *would*, understood.

LINE 356.—*The social sigh*. Supply the predicate *would rise*.

LINE 357.—*And*, &c. The order is: And gradual bliss, refining still, *would* work the social passions into clear perfection.

LINES 359-388.—*The generous band*, that is, the gaol committee in the year 1729. "The state of the prisons," says Dr. A. Thomson, "was at this period disgraceful to the country; and the cruelties to which even untried and acquitted prisoners were subjected, were

Who, touched with human woe, redressive scarched 360  
 Into the horrors of the gloomy gaol ?  
 Unpitied and unheard, where misery moans ;

almost incredible, when the gaol committee, the generous band eulogised by the poet, commenced its labours. The gaols were often mere dungeons, damp, unventilated, and underground; the cells not more than five and a half or six feet high, and from seven to eight feet square, without light or air; and in such places three prisoners were often confined. Many prisons were, besides, in so dilapidated a condition, that the gaolers could secure the prisoners only by chaining them to different parts of their cells. In the gaol of Lincoln, before it was rebuilt, the gaoler secured his prisoners by chaining them upon their backs, down to an iron bar across the floor of the cells, with an iron collar full of spikes around their necks. In consequence of the dampness, filth, want of ventilation of the dungeons, and the defective food of the prisoners who were poor, for the gaolers at that period had no salaries, many of the wretched victims of their rapacity died of starvation and malignant fevers. Well might the poet exclaim,—

‘ Little tyrants raged ;  
 Snatched the lean morsel from the starving mouth ;  
 Tore from cold wintry limbs the tattered weed ;  
 Even robbed them of the last of comforts, sleep ;  
 The free-born Briton to the dungeon chained.’

“ But the labours of the gaol committee were not confined to the amelioration of imprisonment before trial, as it acknowledged the truth of the sentence, ‘ *Purum est coercere improbos pœna nisi probos efficias disciplina* ;’\* it regarded the object of imprisonment after trial to be twofold, namely, *punishment* and *reformation*; and its attention was directed to see justice done in both cases, and to wrench the iron rod from the hand of the oppressor. No eulogy could be too great for the actors in so benevolent a design, if executed, as it truly was,

‘ With patient care, and wisdom-tempered zeal.’ ”

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\* It is of no advantage to punish the bad, unless they be rendered good by discipline.

Where sickness pines ; where thirst and hunger burn,  
 And poor misfortune feels the lash of vice.  
 While in the land of liberty, the land 365  
 Whose every street and public meeting glow  
 With open freedom, little tyrants raged :  
 Snatched the lean morsel from the starving mouth ;  
 Tore from cold wintry limbs the tattered weed ;  
 Even robbed them of the last of comforts, sleep ; 370  
 The free-born Briton to the dungeon chained,  
 Or, as the lust of cruelty prevailed,  
 At pleasure marked him with inglorious stripes ;  
 And crushed out lives, by secret barbarous ways,  
 That for their country would have toiled, or bled. 375  
 Oh great design ! if executed well,  
 With patient care, and wisdom-tempered zeal.  
 Ye sons of mercy ! yet resume the search ;  
 Drag forth the legal monsters into light,  
 Wrench from their hands oppression's iron rod, 380  
 And bid the cruel feel the pains they give.  
 Much still untouched remains ; in this rank age,  
 Much is the patriot's weeding hand required.  
 The toils of law, (what dark insidious men  
 Have cumbrous added to perplex the truth, 385  
 And lengthen simple justice into trade)  
 How glorious were the day that saw these broke,  
 And every man within the reach of right !

WOLVES DESCENDING FROM THE ALPS AND APENNINES.

By wintry famine roused, from all the tract

LINE 389.—*By wintry famine roused.* This is to be attached to  
*wolves*, in line 395. The order is : Assembling wolves, roused by  
 wintry famine, cruel as death, and hungry as the grave ! burning  
 for blood ! bony, and gaunt, and grim ! descend in raging troops  
 from all the tract of horrid mountains, &c.

Of horrid mountains which the shining Alps 390  
 And wavy Apennines, and Pyrénées,  
 Branch out stupendous into distant lands—  
 Cruel as death, and hungry as the grave!  
 Burning for blood! bony, and gaunt, and grim!  
 Assembling wolves in raging troops descend; 395

LINE 390.—*The Alps*, that is, the *White Mountains*, extend in a semicircular direction from the eastern side of France, through Switzerland, North Italy, Turkey, &c. Mont Blanc, the highest peak, attains an elevation of 15,782 feet. The poet calls them the *shining Alps*, from the glistening appearance of their snow-covered peaks. The snow-line commences at 8,000 feet.

The *Apennines*, a continuation of the Alps, pass throughout the whole extent of Italy, the length of the chain being about 700 miles. They are termed, from the *curved* direction they take, the *wavy Apennines*.

The *Pyrénées* form the limit between France and Spain. The length of the chain is about 270 miles.

LINE 395.—The *wolf* (*canis lupus*), the most ravenous and ferocious animal that infests the more temperate regions of the earth, of many parts of which he is the terror and scourge, has the general appearance of the dog, with the exception of the tail, which is straight, instead of being curved over the back. Wolves, like dogs, follow by the scent; and when the prey is too powerful for a single one, they combine in packs, and, like the best trained hounds, keep up the chase to the certain destruction of their victim. The Pyrenean wolves, those referred to in the poem, are larger, stronger, and fiercer than the common wolf. They congregate in large troops, and, in severe winters, come down to the valleys and plains, in the famished and ravenous state described in the poem. They are dependent, at all times, upon rapine for their subsistence; and they attack the stag, and even larger quadrupeds, and readily render them their prey. When the ferocity of the wolf is augmented by hunger, and he is hard pressed by famine, he becomes dangerous to man; but he is, under ordinary circumstances, a cowardly animal; and it is curious to observe how little will scare him from attacking travellers and habitations.

And, pouring o'er the country, bear along,  
 Keen as the north-wind sweeps the glossy snow.  
 All is their prize. They fasten on the steed,  
 Press him to earth, and pierce his mighty heart.  
 Nor can the bull his awful front defend, 400  
 Or shake the murdering savages away.  
 Rapacious, at the mother's throat they fly,  
 And tear the screaming infant from her breast.  
 The godlike face of man avails him nought.  
 Even beauty, force divine ! at whose bright glance 405

LINES 404-413.—“The first fifteen lines (389-404) of this passage are equal to anything in the whole range of English descriptive poetry, but the last ten (404-413) are positively bad; and for these reasons. Wild beasts do not like the look of the human eye; they think us ugly customers, and sometimes stand shilly-shallying in our presence, in an awkward but alarming attitude, of hunger mixed with fear. A single wolf seldom or never attacks a man. He cannot stand the face. But a person would need to have a godlike face indeed to terrify therewith an army of wolves some thousands strong. It would be the height of presumption in any man, though beautiful as Moore thought Byron, to attempt it. If so, then

‘The godlike face of man avails him not,’

is, under these circumstances, ludicrous. Still more so is the trash about beauty, force divine ! It is too much to expect of an army of wolves ten thousand strong, and ‘hungry as the grave,’ that they should all fall down on their knees before a sweet morsel of flesh and blood, merely because the young lady was so beautiful that she might have sat to Sir Thomas Lawrence for a frontispiece to Mr. Watts’ *Souvenir*. ’Tis all stuff, too, about the generous lion standing in softened gaze at beauty’s bright glance. True, he has been known to look with a certain sort of soft surliness upon a pretty Caffre girl, and to walk past without eating her—but simply because, an hour or two before, he had dined on a Hottentot Venus. The secret lay not in his heart, but in his stomach. Still the notion is a popular one.”—*Prof. Wilson*.



The generous lion stands in softened gaze,  
 Here bleeds, a hapless undistinguished prey.  
 But if, apprized of the severe attack,  
 The country be shut up—lured by the scent,  
 On church-yards drear (inhuman to relate !) 410  
 The disappointed prowlers fall, and dig  
 The shrouded body from the grave ; o'er which,  
 Mixed with foul shades, and frightened ghosts, they  
 howl.

Among those hilly regions, where embraced  
 In peaceful vales the happy Grisons dwell, 415

LINE 415.—*Grisons* ; this is one of the Swiss cantons. The rivers Rhine and Inn have their source in this district, which is little more than a mass of mountains and narrow valleys. One distinguishing characteristic of the Swiss mountains is the *glaciers*, which resemble a stormy sea, suddenly congealed and bristling all over with sharp ridges. In the canton of the Grisons there are 240 glaciers.

LINES 415-423.—In this passage the poet refers to *avalanches*, (from (F.) *avalier*, to let fall), or slips of snow, which form another peculiar feature in the scenery of this country. The avalanches are most frequent in districts where the declivities are very steep and shelving. The summits of the mountains accumulate enormous masses of snow, which are often precipitated into the surrounding valleys, producing terrible disasters. These descending bodies increase in volume by the dislodgment of other masses, and fall with tremendous velocity and violence, uprooting trees, overwhelming houses and villages, and stopping the flow of streams and rivers. Four kinds of avalanches are noticed, viz., *drift*, *sliding*, *rolling*, and *ice avalanches*. The rolling avalanche, which occurs after a thaw, and which consists of large masses of concreted snow, is the most dangerous of the whole. "In the year 1749, a rolling avalanche of snow descended in the valley of Tawich, in the canton of the Grisons, and buried the whole village of Rueras, pushing it at the same time from its site. The catastrophe occurred in the night, and so stealthily, that it was unperceived by the inhabitants, who,

Oft, rushing sudden from the loaded cliffs,  
 Mountains of snow their gathering terrors roll.  
 From steep to steep, loud-thundering, down they come,  
 A wintry waste in dire commotion all;  
 And herds, and flocks, and travellers, and swains, 420  
 And sometimes whole brigades of marching troops,  
 Or hamlets sleeping in the dead of night,  
 Are deep beneath the smothering ruin whelmed.

## THE MIGHTY DEAD OF ANCIENT GREECE.

Now, all amid the rigours of the year,  
 In the wild depth of Winter, while without 425  
 The ceaseless winds blow ice, be my retreat,  
 Between the groaning forest and the shore,  
 Beat by the boundless multitude of waves,  
 A rural, sheltered, solitary scene;  
 Where ruddy fire and beaming tapers join 430  
 To cheer the gloom. There studious let me sit,

on awaking in the morning, were surprised at the prolonged darkness. Sixty out of a hundred persons were dug out alive, obtaining a sufficient supply of air through the interstices of the snow to sustain life." In 1806, an avalanche which descended into Val Calanca, also of the Grisons, transplanted a forest from one side of the valley to the other, and left a fir-tree on the roof of the parsonage house. In the avalanches which have visited various parts of these regions during later years, about two hundred people and large numbers of cattle have been killed.

LINE 429.—*Scene* is a noun in apposition with *retreat*, line 426.

LINE 430.—*Where . . . gloom.* An adjective sentence qualifying *scene*.

LINE 431.—*To cheer the gloom.* This is an extension of purpose to *join*.

LINE 431.—*Studious* is an adjective qualifying *me*; *me* is the direct, and *sit* the indirect, object of *let*; or the phrase *me sit* may be taken as the object of *let*.

And hold high converse with the mighty dead ;  
 Sages of ancient time, as gods revered,  
 As gods beneficent, who blessed mankind  
 With arts, with arms, and humanized a world. 435  
 Roused at the inspiring thought, I throw aside  
 The long lived volume ; and, deep-musing, hail  
 The sacred shades, that slowly-rising pass  
 Before my wondering eyes. First Socrates,

LINE 432.—*Hold* = and let me hold ; where *hold* is a verb in the infinitive mood, governed by *let*, understood.

LINE 432.—*The mighty dead*, whose converse he courts, are Lycin'gus, So'lon, Soc'rates, Leon'idas, Aristi'des, Ci'mon, Timo'leon, Pho'eion, A'gis, Ara'tus, Philopœ'men, *Grecians* ; and Ju'nus Bru'tus, Camil'lus, Cincinna'tus, Reg'ulus, Scip'io, Cic'ero, Ca'to, Mar'cus Bru'tus, *Romans*. Besides these patriots and philosophers, he views in imagination the poets of Greece and Rome ; pays a handsome compliment to Pope ; and offers a tribute of sorrowing praise to the memory of Hammond.

LINE 433.—*Sages* is a noun in apposition with *dead* ; and *revered* is an adjective qualifying *sages*.

LINE 433.—*As gods revered* = revered as gods. Here we may take *gods* in apposition with *sages*.

LINE 434.—*As gods beneficent*. These are to be treated in the same way as the words in line 433.

LINE 436.—*Roused at . . . thought*. This is an enlargement or an attribute of *I*.

LINE 439.—*First Socrates, &c.* The whole of the succeeding passage, to the end of line 529, is founded upon an elaborate emendation by Pope.

*Soc'rates*, one of the most distinguished philosophers of Greece, was born at Alopecce, a village near Athens, B. C. 469. He was instructed in statuary by his father, and practised it till his father's death. After this event he turned his attention to the study of philosophy, and the moral nature of man. He often served his country with great valour in military expeditions ; at sixty years of age, he was a prominent and influential member of the Senate of Five Hundred ; and he firmly opposed the oppressive measures of the

Who, firmly good in a corrupted state, 440  
 Against the rage of tyrants single stood,  
 Invincible ! calm reason's holy law,  
 That voice of God within the attentive mind,  
 Obeying, fearless, or in life or death :  
 Great moral teacher ! wisest of mankind ! 445  
 Solon the next, who built his commonweal

Thirty Tyrants at the hazard of his life. Grieved at the kind of philosophical teaching in vogue at Athens, which consisted chiefly of refined speculations upon nature and the origin of things, and offended at the sophists for teaching the arts of false eloquence and false reasoning, Socrates originated a new and more practical and useful method of instruction. After this period he spent most of his time in public places, that he might come in contact with large numbers, and benefit them by his lectures and conversation. He was a popular and successful teacher of moral wisdom, and a disinterested and zealous patriot; yet his enemies succeeded in procuring his unjust condemnation to death by poison, when he was in his seventieth year. The last scenes of his life in prison are described with great beauty and pathos, by the eloquent Xenophon, his friend and pupil.

LINE 443.—A beautiful phrase for *Conscience*.

"This light and darkness in our chaos joined,  
 What shall divide ? *The God within the mind.*—*Pope*.

LINE 446.—*Solon*, one of the "seven wise men of Greece," and a distinguished Athenian lawgiver, was born in the island of Salamis, *B.C.* 638. After a long course of travel for the sake of obtaining information, he found his country on his return in a deplorable state, divided by contending factions, and unable to resist any attacks from abroad. By his poetic talent, his eloquence, and management, he persuaded the Athenians to recover, by force of arms, his native island from the unjust grasp of the state of Megara. He personally aided in the battles which secured its recovery. He set himself most wisely and vigorously to suppress the angry feuds of his fellow citizens, and to gain their consent to a new organisation of the state, which had become necessary, as the government was now wielded by men who made it an instrument of self-aggrandise-

On equity's wide base ; by tender laws  
 A lively people curbing, yet undamped  
 Preserving still that quick peculiar fire,  
 Whence in the laurelled field of finer arts, 450  
 And of bold freedom, they unequalled shone—  
 The pride of smiling Greece, and human-kind.  
 Lycurgus then, who bowed beneath the force

ment and wealth, and of oppressing the great body of the people. Solon was chosen, by consent of all parties, to mediate between the contending classes, and, with the title of Archon, was charged with the task of framing a new constitution and a new code of laws, B.C. 594. He secured to every Athenian citizen the right of being judged by his peers and tried by laws to which his own consent had been given. The legislative and judicial powers were entrusted to the people; but the administration of government was placed in the hands of property and ability, and this peculiarity furnished a powerful incentive to the industry of the people, and to the acquisition of property, for the purpose of thereby securing a larger share of political influence. Solon's laws embraced a wide range of subjects—rules of right, maxims of morality, regulations of commerce, and precepts of agriculture. These laws were incorporated into the Roman jurisprudence about the middle of the fifth century before Christ, and, after an interval of sixteen hundred years, served to abolish the barbarous practices of the Gothic nations, and to introduce justice, security, and refinement among the modern inhabitants of Europe. Solon died B.C. 559, in the eightieth year of his age.

LINE 453.—*Lycur'gus*. Thomson has inverted the chronological order by placing Socrates "first," Solon "next," and Lycurgus "last." Lycurgus flourished 870 years B.C., Solon more than 200 years later, and Socrates nearly 200 years after Solon.

LINE 453.—*Lycur'gus* belonged to the royal family of Sparta, being the younger brother of Polydec'tes, one of the joint kings. He might have succeeded as presumptive heir; but he only consented to hold the reins of government in the name of his infant nephew, Charilä'us, whom he had saved from being killed by his wicked mother. He resolved to bring about a great reform, and to

Of strictest discipline, severely wise,  
 All human passions. Following him, I see, 455  
 As at Thermopylæ he glorious fell,  
 The firm devoted chief, who proved by deeds

establish a discipline, which, as he hoped, would render his fellow-citizens the hardest and most resolute warriors in the world. He journeyed to Crete and Egypt, to examine the laws and institutions for which, in that age, those countries were distinguished. He also visited India, and in passing through Asia Minor on his return, he found among the Ionians a copy of Homer's poems, hitherto unknown in Peloponnesus. These poems he brought home with him, and made them the basis of his legislation, as they contain a large amount of political and moral information, useful for such a purpose. He made several important changes in the constitution of Sparta; he banished wealth and luxury, and, as a means to this, prohibited, it is said, the use of gold and silver, and substituted iron in their place. He established public tables, at which the people took their frugal meals. From the age of seven years the Spartan children were educated by the State, and subjected to rigorous discipline, and manly exercises, and self-denials, adapted to make them serviceable warriors in adult years. To give them leisure for martial pursuits, they were not allowed to practise mechanical trades, or to follow agricultural pursuits, but these were assigned to the Helots, or slaves. Female children received a careful physical education, adapted to secure to their offspring a vigorous constitution. The laws of Sparta were few and unwritten, and were thoroughly committed to memory by the Spartan children. The great Spartan legislator flourished about 870 years B.C.

LINE 456.—*Thermopylæ*, meaning "the pass of the hot baths," from (Gr.) *thermæ*, hot baths, and *pulê*, a gate or defile, was a pass that led from Thessaly to Southern Greece.

LINE 457.—*The devoted chief* was *Leonidas*, a Spartan king and general, who with a small but devoted band of Spartans (300) and Thespians (700) defended the narrow pass against the invading army of the Persians, under Xerxes, B.C. 480. The whole of the heroic band fell, to a man, after making vast slaughter. The Amphictyonic council erected monumental pillars to the memory of

The hardest lesson which the other taught.  
 Then Aristides lifts his honest front ;  
 Spotless of heart, to whom the unflattering voice      460  
 Of freedom gave the noblest name of Just ;  
 In pure majestic poverty revered ;

those who fell in this battle, on one of which was an inscription which has thus been translated:

“ Go tell the Spartans, thou that passest by,  
 That here obedient to their laws we lie.”

The self-devotion of Leonidas has ever been held to be among the noblest recorded instances of heroism and patriotism.

“ Dulce et decorum est pro patria mori.\*—*Hor* ice.

LINE 459.—*Aristides* was a great Athenian statesman and general. He was one of the ten leaders of the Athenians against the Persians at the battle of Marathon (B.C. 490.) In the following year he was chief Archon, and in this position, as in every other, secured the general respect of the citizens. Through the agency of Themistocles, who had endeavoured privately to raise a report that Aristides intended to erect the republic into a monarchy, this distinguished statesman was banished, by the process called *ostracism*, B.C. 483. “ I am sick of hearing Aristides called the Just,” was the reason assigned by one of the people upon voting for his banishment. When Xerxes invaded Greece, three years after his banishment, Aristides hastened from Ægina to apprise Themistocles of the danger, and to offer his aid. After the battle of Salamis (B.C. 480) in which he took a prominent part, Aristides was restored to popular favour, and soon afterwards aided greatly in achieving the victory at Plataea (B.C. 479), in which he commanded the Athenians. After a variety of public services Aristides died in old age, and universally respected (B.C. 468), so poor that it is said his funeral had to be provided for by the public. He merited, in the strictest sense of the word, “ the noblest name of Just.”

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\* Sweet is it and glorious, honourable, to die for one's country.

Who, even his glory to his country's weal  
 Submitting, swelled a haughty rival's fame.  
 Reared by his care, of softer ray, appears 465  
 Cimon sweet-souled; whose genius, rising strong,  
 Shook off the load of young debauch; abroad  
 The scourge of Persian pride, at home the friend  
 Of every worth and every splendid art—  
 Modest, and simple, in the pomp of wealth. 470  
 Then the last worthies of declining Greece,  
 Late-called to glory, in unequal times,

LINE 464.—*Haughty rival*. This refers to Themistocles, through whose intrigues Aristides was banished. After his recal from exile, he assisted Themistocles, then general of the army, by his personal services and counsel, and “thus,” adds Plutarch, “out of regard to the public good, he advanced his greatest enemy to the highest pitch of glory.”

LINE 466.—*Cimon*, the son of Miltiades. In his youth he was noted for his intemperance, but through the influence and advice of Aristides, Cimon laid aside his juvenile extravagances, and became a great and noble character. He distinguished himself by his victorious naval conflicts with the Persian invaders of his country, and with other enemies. His achievements were brilliant, and useful to Athens. As has been remarked, “he not only reflected the most distinguished excellencies of his predecessors, but adorned and improved them by an elegant liberality of manners, an indulgent humanity, and candid condescension—virtues which long secured him the affections of his fellow-citizens, while his military talents and authority, always directed by moderation and justice, maintained an absolute ascendant over the allies of the republic.”

By his munificence and taste he greatly improved Athens and its environs. He converted the barren field of the Academy into a tasteful grove, beneath the shade of which the philosophers instructed their pupils; he also planted the Ag'ora with plane trees. Indeed, it may truly be asserted that his improvements led to those displays of taste in architecture which afterwards shed so bright an effulgence on the city of Minerva.



Pensive, appear. The fair Corinthian boast,  
 Timoleon, tempered happy, mild and firm,  
 Who wept the brother while the tyrant bled. 475  
 And, equal to the best, the Theban pair,

LINE 474.—*Timoleon* was a native of Corinth. "His brother, Timophanes, having been raised to the chief command of the forces of Corinth, subjected, with an utter disregard of honour and of justice, the city to his own despotic sway, having put to death many of the principal inhabitants, without form of trial. Timoleon was grieved at this treacherous and tyrannical proceeding, and expostulated with his brother, and urged him to retrace his steps, and endeavour to make reparation to the city. The expostulation was treated with disdain. After a few days, he brought two other individuals of some note, who then united their earnest entreaties to persuade him to renounce his tyranny; but Timophanes at first sneered at them, and then broke out into a violent passion. At this juncture, Timoleon stepped aside, and stood weeping, with his face covered, while the other two drew their swords and put Timophanes to death. To this incident Thomson refers."—*Boyd*.

Soon after this event Timoleon was sent to Syracuse, with a small band of mercenaries, to restore the quiet of the island, which was torn by petty warfare. The remainder of his life was spent at Syracuse, making laws for its citizens, establishing freedom, and aiding in every manner its prosperity. In the latter part of his life he became blind, and lived in retirement. He died in the year 337 B.C., and was buried in the Ag'ora of Syracuse. A splendid monument was erected to his memory in the market-place of Syracuse, which in process of time was surrounded with porticoes and other buildings, and converted into a place of exercise for the youth, and called, in honour of him, *Timoléon'tum*.

LINE 476.—*The Theban pair*; that is, Pelop'idas and Epaminon'das. These two were employed together in the administration of public affairs, and were united by the strictest friendship. They were both descended from the noblest families of Thebes; but their outward circumstances were widely different. Pelopidas, sole heir of a rich and flourishing family, was nurtured in the greatest affluence. Epaminondas, on the contrary, was born of poor parents,

Whose virtues, in heroic concord joined,  
 Their country raised to freedom, empire, fame.  
 He too, with whom Athenian honour sunk,  
 And left a mass of sordid lees behind, 480  
 Phocion the Good ; in public life severe,

and had no inheritance except his poverty ; but to this he was not only familiarised from infancy, but it was rendered still more light and easy by his taste for philosophy, and the uniform simplicity of his life. At the battle of Mantinea (B.C. 385), Epaminondas saved the life of Pelopidas, by covering him with his shield, when wounded and thrown down ; and the Thebans, under these two leaders, defeated the Lacedæmonians in the famous battle of Leuctra—a battle in which the Lacedæmonians lost 4,000 men, whereas the Thebans had only 300 killed. After the war was ended, the two friends, although they had been successful, were tried for retaining the command of the army beyond the year of their office ; but they were acquitted. Both the friends ranked among the most successful military leaders of their time : and they justly deserve to be regarded as the most estimable public men of ancient Greece.

LINE 481.—*Phocion*, an Athenian orator, general, and statesman, was born about 400 B.C. He was remarkable, says Anthon, in a corrupt age, for purity and simplicity of character, and, in his private relations, he deserved the praise of a virtuous and excellent man. In his military capacity he signalised himself on several occasions, both by sea and land. Phocion's great desire was to live contented with his very small fortune, rather than be obliged even to the munificence of a prince for its increase. He refused a present of one hundred talents from Alexander the Great, saying to those who brought it, "If the sum be more than I can use, it is altogether superfluous ; if I live up to it, I shall give cause of jealousy, both of your master and myself, to the rest of the citizens." Notwithstanding the great public services which he performed to Athens, he was condemned to die by poison. As he was preparing for death, one of his friends asked him if he had any message for his son. "Only," replied he, "to desire that he will never remember the injustice of the Athenians." Having said this, he drank the hemlock and died. Thus perished one of the greatest men of Greece.

To virtue still inexorably firm ;  
 But when, beneath his low illustrious roof,  
 Sweet peace and happy wisdom smoothed his brow,  
 Not friendship softer was, nor love more kind. 485  
 And he, the last of old Lycurgus' sons,  
 The generous victim to that vain attempt,  
 To save a rotten state, Agis, who saw  
 Even Sparta's self to servile avarice sunk.  
 The two Achæan heroes close the train. 490  
 Aratus, who awhile relumed the soul

By his inflexible virtue, probity, and disinterestedness, he had acquired from his fellow-citizens the surname of "The Good."

LINE 488.—*Agis*, the son of Eudamidas II., became King of Sparta 243 years B.C., at a time when luxury was destroying the public morals of Lacedæmon. He attempted to restore the institutions of Lycurgus, but his plan was opposed by Leonidas, the other King of Sparta, and all the wealthy citizens, who naturally dreaded the division of property, which was one feature in the reform of Agis. To escape from Leonidas and those who sought his life, he fled for refuge to a temple, but was betrayed by false friends into the hands of the magistrates, who immediately ordered him to be put to death by strangulation (240 B.C.). His mother and his grandmother, who had favoured his measures, were barbarously executed in the same manner.

LINE 491.—*Aratus*, of Sic'yon, a distinguished Greek statesman, was born about 271 B.C. At the age of twenty he liberated Sic'yon from the tyranny of Nic'ocles, and persuaded his fellow-citizens to form with others what was called the Achæan league. He prevailed upon many of the most important states in Southern Greece to become members of the league for their common safety and advantage. The office of general of the league was conferred on Aratus seventeen times, the honour having been first conferred in the year 245 B.C. Aratus was a brave general, and a disinterested patriot. He died by poison administered to him by command of Philip V., the son of Demetrius II., B.C. 213. He was buried at Sic'yon, the place of his birth, with great magnificence.

Of fondly lingering liberty in Greece ;  
 And he her darling as her latest hope,  
 The gallant Philopœmen, who to arms  
 Turned the luxurious pomp he could not cure :      495  
 Or, toiling in his farm, a simple swain ;  
 Or, bold and skilful, thundering in the field.

## THE GREAT MEN OF ANCIENT ROME.

Of rougher front, a mighty people come !  
 A race of heroes ! in those virtuous times  
 Which knew no stain, save that with partial flame      500

LINE 494.—*Philopœmen* was born in Megalopolis, a city of Arcadia, and received his education under two of the greatest scholars and philosophers that the city produced. He studied philosophy and the art of war, and also devoted himself to agriculture. He was present at the battle of Sellásia, in which Cleomènes, King of Sparta, was defeated ; and it was considered that his bravery and prudence had contributed not a little to the victory. After the death of Arátus, he was made general of the Achæan league. His celebrity in the field was such that the soldiers became dejected when he was not at their head, but presently recovered as soon as they saw him with them ; and his name threw terror into the ranks of the enemy. He fell, at length, into the hands of Dinócrates, the general of the Messenians, who bore a particular ill-will to Philopœmen ; and by him he was confined in a dungeon, where the executioner was ordered to present him with a cup of poison. The news of his death (B.C. 182) filled all the cities of Achaia with the utmost grief. His fellow-citizens unanimously resolved to march immediately to Messéne, and revenge the horrid deed. The Messenians, terrified, opened their gates, and his fellow-citizens having recovered the body of Philopœmen, burnt it, and deposited the ashes in an urn, which was carried by Polybius, the general's son, in solemn procession to Megalopolis. The Messenian prisoners who had been concerned in the death of Philopœmen were stoned to death. Greece produced no extraordinary man after the death of Philopœmen.

Their dearest country they too fondly loved.  
Her better founder first, the light of Rome,  
Numa, who softened her rapacious sons.  
Servius, the king who laid the solid base  
On which o'er earth the vast republic spread. 505

LINE 503.—*Numa* Pompilius, who succeeded Romulus, the *first* king of Rome, was a Sabine, a man that was wise, gentle and just, and the author of those laws and religious institutions which exerted a happy influence upon the manners and habits of the Roman nation in its infancy; hence he is called the "*better founder*" of Rome. Numa instituted the Pontiffs, four in number; the Augurs, also four in number; three Flamens; and four Vestal Virgins, who kept alive the sacred fire of Vesta brought from Alba Longa. He reformed the calendar, encouraged agriculture, and marked out the boundaries of property, which he placed under the care of the god *Terminus*. He also built the temple of Janus, a god represented with two heads, looking different ways. The gates of this temple were to be open during war, and closed in time of peace. Numa reigned from 715 to 673 B.C.: and as no war was carried on during his reign, the temple of Janus was never once open for more than 40 years.

LINE 504.—*Servius* Tullius, the sixth king of Rome, was the son of a female slave, and himself a slave in his youth. When he attained to manhood, Servius distinguished himself so greatly in the field, that the king Tarquinius Priscus, his predecessor on the throne, gave him his daughter in marriage; and after the death of Tarquin, who was murdered by the sons of Ancus Martius, Servius became king. The reign of Servius is almost as barren of military exploits as that of Numa; his great deeds were those of peace. He gave a new constitution to the Romans, which was regarded as the *basis of their civil and political institutions, and future greatness*; he conferred many benefits on the plebeians, and especially ordained that the wealthy members of their order should meet the patricians on a footing of equality; but it does not appear that he admitted them into the senate, or to any offices of the state usually held by the patricians. Servius was murdered after he had reigned 44 years (B.C. 578-534.)

Then the great consuls venerable rise.  
The public father who the private quelled,

LINE 506.—*Consuls.* The original name of the Consuls seems to have been *Prætores*. They held the highest office in the state, and exercised authority over all other magistrates except the Tribunes. They took the lead in the deliberations of the Senate and the popular assemblies, carried their decrees into effect, and transacted the most important occasional business, but after the introduction of the Prætorship had little to do with the ordinary administration of justice. In time of war they levied the army, and partly chose the Tribunes, Centurions, and as many *legati*\* as had been voted by the Senate. In the latter days of the Republic, they commanded the army, not in the year of their consulship, but in the following year as Proconsuls. The distinctive mark of the consular dignity was twelve *lictors*† with *fascēs*,‡ who preceded each Consul in turn for a month, lest the people should imagine that they had two kings instead of one; but in the camp each Consul had the *fascēs*. In the time of the Emperors the consulship lost its importance.

LINE 507.—*Public father.* This was *Lucius Junius Brutus*, at whose instigation the royal family of the Tarquins was exiled from Rome, the monarchical form of government abolished, and the consular adopted in its stead. As one of the first two consuls, he was obliged to try his own sons for engaging with others in a daring conspiracy to overthrow the consular government, and restore the exiled Tarquins to the throne. They were condemned

\* The *Legati* were commissioners chosen by the Senate from their own body, who, in conjunction with a victorious general, arranged the terms of peace, &c. with the people of a vanquished country.

† The *Lictors* were an inferior order of public servants; they preceded the higher magistrates (with two exceptions) to indicate their office and execute their commands.

‡ *Fascēs*; a bundle of rods with an *axe* stuck in the midst to indicate that the Consul possessed the power of scourging and putting to death those who disobeyed his commands.

As on the dread tribunal sternly sad.  
 He whom his thankless country could not lose,  
 Camillus, only vengeful to her foes. 510  
 Fabricius, scorner of all-conquering gold ;

and executed by the order of Brutus, who, as one of the fathers of the republic, for its sake *quelled*, suppressed, and overcame the feelings of a *private* father.

LINE 507.—*Quelled*. After this word supply *rises*.

LINE 510.—*Camillus* was a celebrated Roman patrician, who was a consular tribune, 403 B.C. After performing many important achievements for the benefit of his country, he was accused of embezzling some of the plunder of the city of Veii, which he had conquered. Foreseeing certain condemnation, he banished himself from Rome, and lived in retirement at Ardea, until Brennus, at the head of his wild Gauls, had swept through Etruria, and captured and destroyed the whole of Rome except the Capitol. Camillus was then recalled from banishment, and elected Dictator for the second time. He forgave the past ingratitude of the people, put himself at the head of the Roman forces, overthrew the Gauls, rebuilt Rome, and obtained new victories over the Volsci and others. His countrymen honoured him with the name of Romulus, and saluted him as the father of his country—a second Founder of the city. He died of the plague, B.C. 365.

LINE 511.—*Caius Fabricius* was the head of the embassy that was sent to Pyrrhus to treat for the ransom of the prisoners who had fallen into his hands when he defeated the Romans under the Consul Lævinus (B.C. 280). Fabricius was a fine specimen of the sturdy Roman character. He cultivated his farm with his own hands, and was celebrated for his incorruptible integrity. Pyrrhus attempted in vain to work upon his cupidity and his fears. He steadily refused the large sums of money offered him by the king ; and when an elephant, concealed behind him by a curtain, waved his trunk over his head, Fabricius remained unmoved. Such respect did his conduct inspire, that Pyrrhus attempted to persuade him to enter into his service, and accompany him to Greece. On a second embassy to Pyrrhus, the physician of the latter offered to Fabricius, for a bribe, to poison the king, but Fabricius put him in

And Cincinnatus, awful from the plough.  
 Thy willing victim, Carthage, bursting loose  
 From all that pleading nature could oppose ;  
 From a whole city's tears, by rigid faith 515  
 Imperious called, and honour's dire command.

fetters, and sent him back to Pyrrhus, upon whom this noble act produced a deep impression. Fabricius, who was three times consul, died so poor that the senate was obliged to make provision for his daughters.

LINE 512.—*Cincinnātus* was engaged in ploughing his own fields when called to the Dictatorship at Rome. After delivering his country from great peril, and enjoying a great military triumph at Rome, he returned in a few days contentedly to the quiet of his farm. See 'Spring,' lines 58–66.

LINE 513.—*Carthage*, a famous city of antiquity on the north coast of Africa, was situated in what now constitutes the state of Tunis, on a peninsula extending into a small bay of the Mediterranean Sea. The great events in the history of Carthage are the wars with Rome, commonly called the Punic Wars. The first began B.C. 265, and the last terminated in the destruction of Carthage, 146 B.C.

LINE 513.—*Victim*. This refers to *Marcus Atilius Reg'ulus*, a Roman consul and general, celebrated for his military exploits in the first Punic War. In the year B.C. 255, the Romans, under Regulus, were defeated by the Carthaginians, with a loss of 30,000 men, and Regulus himself was taken prisoner. When the Carthaginians were defeated by Metellus (B.C. 260), Regulus, who had been in captivity five years, was allowed to accompany the embassy that was sent to Rome to negotiate an exchange of prisoners, and promised to return to Carthage, if the proposals of the ambassadors were declined. When he came to Rome he endeavoured to dissuade the senate from assenting to a peace, or even to an exchange of prisoners. The illustrious exile, therefore, left Rome, in order to return to Carthage, unmoved by the sorrow of his friends, or the tears of his wife and children, and was treated, on his return, with the utmost degree of cruelty, and finally barbarously put to death.



Scipio, the gentle chief, humanely brave,  
 Who soon the race of spotless glory ran ;  
 And, warm in youth, to the poetic shade  
 With friendship and philosophy retired. 520  
 Tully, whose powerful eloquence awhile

LINE 517.—*Scipio*, here referred to, was considered one of the most valiant of the Romans, and, at a very early age, displayed those qualities which are necessary for producing a great commander, and a statesman. Scipio was the family name of the Cornelian clan at Rome. P. Cornelius, from whom the clan obtained its name, was surnamed *Scipio*, from (L.) *scipio*, a staff, because, in conducting his blind father about the city, he was to him a *staff*, —a support. The title of the Scipio in the text was Publius Scipio *Africānus*. He was the adopted son of P. Cornelius Scipio, and was surnamed *Africānus*, on account of his triumphs in Africa. He was also the conqueror of Numantia in Spain ; but his great popularity was soon terminated by his opposition to Gracchus, a favourite of the people. Becoming disgusted with the altered state of public feeling towards him, he retired to Liternum, where, with his friend Lælius, he devoted himself to literary pursuits. Lælius, an orator and philosopher, was the ardent friend of Scipio. Thus, as Thomson beautifully expresses the fact, did Scipio “*with friendship and philosophy*” retire. As an instance of his humane magnanimity, he was the only member of the senate who was wont to characterise the inveterate persecution of Hannibal, their fallen foe, as below the dignity of the Roman people. Scipio died in the year 183 B.C.

LINE 521.—*Tully* was Marcus Tullius Cicero, one of the greatest orators the world has ever produced. He was the son of a Roman knight, and was born at Arpinum, in the year 106 B.C. He entered the army at seventeen years of age, but very little is known of his early military career ; and it was in the forum and the senate that the effulgence of his genius shone forth. His matchless eloquence was often employed in the endeavour to prolong the existence and promote the prosperity of the republic. He used it most effectually in crushing the formidable conspiracy of Catiline, for which he was designated the “*Father and Deliverer of his country.*” After the

Restrained the rapid fate of rushing Rome.  
 Unconquered Cato, virtuous in extreme,  
 And thou, unhappy Brutus, kind of heart,

death of Cæsar, he turned all the force of his talents and rancour against Marc Antony, and openly avowed his regret that the conspirators had not served up one more dish, meaning Antony, at the feast of the Ides of March. When Antony, Octavius, and Lepidus became *triumvirs*, the name of Cicero was entered in the list of those whose lives were to be sacrificed and property confiscated. Cicero fled; but the soldiers who were entrusted with the commission to murder him, overtook him in a wood, near his villa at Formiæ; and having put him to death, cut off his head and hands, and carried them to Rome. Antony ordered the head to be nailed to the Rostra, which had so often witnessed the triumphs of the orator. Thus died Cicero, in the sixty-fourth year of his age, B.C. 43.

LINE 523.—*Cato*, surnamed *Censorius*, the Censor, and *Sapiens*, the Wise, was born at Tusculum, in the year 234 B.C. In the early part of his life he busied himself in agricultural operations, but was persuaded to remove to Rome, where he soon distinguished himself as a pleader at the bar of justice, and, after passing through minor offices, was elected consul. He often took up arms in defence of his country, and especially distinguished himself in the wars in Spain. In 184 B.C. he was elected *censor*, and discharged so rigorously the duties of his office, that the epithet *Censorius*, formerly applied to all persons in the same station, was made his permanent surname. Cato was a man of great sternness and severity of manners, and of incorruptible integrity and patriotism. He had none of the gentleness and suavity of Scipio. He treated his slaves with great harshness and cruelty, and was the author of that cruel sentiment, *Ceterum censeo, Carthaginem esse delendam*. (For the rest, I vote that Carthage must be destroyed.) He died 149 B.C., at the age of eighty-five.

LINE 524.—*Brutus*. Marcus Junius *Brutus* chiefly distinguished himself by the prominent part which he took in the assassination of Julius Cæsar, on the ground that he was aiming at the possession of kingly power. Cæsar had manifested special friendship for

Whose steady arm, by awful virtue urged, 525  
 Lifted the Roman steel against thy friend.  
 Thousands, besides, the tribute of a verse  
 Demand ; but who can count the stars of heaven ?  
 Who sing their influence on this lower world ?  
 Behold, who yonder comes ! in sober state, 530  
 Fair, mild, and strong, as is a vernal sun :  
 'Tis Phœbus' self, or else the Mantuan swain !  
 Great Homer too appears, of daring wing,

Brutus, and had elevated him to several posts of honour ; and hence when he saw his friend among the conspirators, Cæsar exclaimed, " And thou too, Brutus ! " He then, we are told, drew his toga over his head, and fell, pierced with three-and-twenty wounds, at the foot of Pompey's statue. Being obliged to leave Rome, Brutus went into Greece and Asia Minor, and in B.C. 42, passed over into Europe, where he and Cassius were defeated by the Triumvirs, Antony and Octavianus, at Philippi, in the same year. After the battle Brutus terminated his life by falling on his sword.

LINE 532.—*Phœbus*, or Apollo, was a favourite object of Grecian worship. He was represented in statuary, in the perfection of manly grace and strength ; and he was regarded as a patron of poets, and associated with the Muses on the hill of Parnassus.

LINE 532.—*The Mantuan swain* was Publius Virgilius Maro, commonly called Virgil, a celebrated Roman poet. He was born at Andes, a small place near *Mantua*, on the 15th October, B.C. 70. His works are the *Bucolics*, the *Georgics*, and the *Æneid*. He obtained the title given in the text from his agricultural pursuits, at or near Mantua, in early life. Thomson calls him in ' Spring,' line 55, the *rural Maro*. He died B.C. 19.

LINE 533.—*Homer* was a famous poet,—the supposed author of the earliest Greek heroic poems extant. Opinions the most various have been held regarding his birth-place, his age, his station, and the circumstances of his life. He is, however, generally regarded as the author of the *Iliad* and the *Odyssey*, that bear his name—the most remarkable productions of any age. Of the *Iliad* it has been said, " it is a sacred volume ; its contents, an eternal history ; its words, the only language ; its spirit, the living soul of poetry."

Parent of song ! and equal by his side,  
 The British muse ; joined hand in hand they walk, 535  
 Darkling, full up the middle steep to fame.  
 Nor absent are those shades whose skilful touch

LINE 534.—*Equal*, &c. Equal to Homer, in the opinion of Thomson, was *Milton*, the *British Muse*, the author of "*Paradise Lost*" and "*Regained*"—a most stupendous monument of human genius, learning, and poetic inspiration.

LINE 536.—*Darkling*. Homer and Milton were both *blind*. The Greek word *homēros* means blind; hence, says Herodotus, is the name *Homer*.

Dryden thus discourses of these *three poets* :

" Three poets, in three distant ages born,  
 Greece, Italy, and England did adorn :  
 The first in loftiness of thought surpass,  
 The next in majesty, in both the last ;  
 The force of Nature could no further go,  
 To make a *third*, she joined the other two."

LINE 537-40.—Nor absent from the poet's view are those *shades* (departed men) of Greece, who excelled in tragedy, comedy, &c. Thomson specially refers, however, to the two poets, *Æschylus* and *Aristophanes*.

*Æschylus*, who was born in the year 525 B.C., may be regarded as the father of the Greek drama, as he introduces dialogues in addition to what, before his time, was merely a chorus, with appropriate songs and dances, and a single speaker, who narrated some story connected with the chorus. *Æschylus* still, however, retained the chorus and its songs. The best of his plays is *The Persians*, as it treats of a subject of the period or age of the poet, namely, the defeat of Xerxes in the battle of Salamis. *Æschylus* died at the court of Hiero, king of Syracuse, in the 69th year of his age.

*Aristophanes*, who was born at Athens, about 444 B.C., "wrote comedies, the chief object of which was to expose the follies, the vices, and crimes of the Athenians, which at the period contemporaneous with the poet were degrading to a people who, at one time, had elevated to a high degree the standard of moral worth, and whose public institutions displayed wisdom, energy of purpose, and the

Pathetic drew the impassioned heart, and charmed  
 Transported Athens with the moral *scene* ;  
 Nor those who, tuneful, waked the enchanting lyre. 540  
     First of your kind ! society divine !  
 Still visit thus my nights, for you reserved,  
 And mount my soaring soul to thoughts like yours.  
 Silence, thou lonely power ! the door be thine ;  
 See on the hallowed hour that none intrude, 545  
 Save a few chosen friends, who sometimes deign  
 To bless my humble roof, with sense refined,  
 Learning digested well, exalted faith,  
 Unstudied wit, and humour ever gay.  
 Or from the muses' hill will Pope descend, 550

most rational sentiments of freedom and patriotism. They had, at the time of Aristophanes, yielded to the fascinations of the demon of money, avarice, and luxury ; the objects of ambition were not virtue and happiness, but wealth and power. 'The satire of Aristophanes was biting ; but it held up to the Athenians a mirror in which they could behold themselves in the truest light.' Aristophanes wrote fifty-four comedies, of which only eleven are extant.

LINE 547.—*Humble roof.* The *humble home* in which Thomson entertained his *chosen friends* was in Kew Lane, Richmond, Surrey ; behind the cottage was his garden, and in front he looked down to the Thames, and on the fine landscape beyond. It was a very retired and agreeable retreat ; and here for some of the last years of his life, he divided his time between his learned friends and his poetic compositions. Among Thomson's chosen friends may be mentioned Pope, Mallet, Hammond, Quin, Lord Lyttelton, Dr. Armstrong, Sir Andrew Mitchell, &c.

LINE 550.—*Pope.* Alexander Pope was born in London in 1688, and began very early to write verses,—so early that he used to say that he could not remember the time when he began to make verses. From the age of ten he was a diligent and successful student ; at fourteen he was a proficient in the Latin tongue, and had acquired great smoothness in versification. Between his 25th and 30th year he translated into English verse the great poem of Homer, and that

To raise the sacred hour, to bid it smile,  
 And with the social spirit warm the heart ?  
 For though not sweeter his own Homer sings,  
 Yet is his life the more endearing song.

Where art thou, Hammond? thou the darling pride, 555  
 The friend and lover of the tuneful throng !  
 Ah ! why, dear youth, in all the blooming prime  
 Of vernal genius, where disclosing fast  
 Each active worth, each manly virtue lay,

translation of the *Iliad* is pronounced by Dr. Samuel Johnson to be "the noblest version of poetry which the world has ever seen," and he considers its publication as "one of the great events in the annals of learning." Pope also translated twelve books of the *Odyssey* of Homer ; the remaining twelve having been translated by Broome and Fenton. Pope, among others, wrote the following works : "Essay on Criticism," "The Temple of Fame," "Essay on Man," &c. Thomson, in the text, alludes to the eminence which Pope had reached as a poet when he speaks of his descending from *the Muses' hill*, and while he alludes to the sweet versification of his Homer, he compliments him most highly by the remark that *his life* is an equally sweet and a *more endearing song*. Bolingbroke, during the last illness of Pope, remarked to Spence that he never in his life knew a man that had so tender a heart for his particular friends, or more *general friendship for mankind*. Pope died of asthma and decay of nature, on May 30th, 1744.

LINE 555.—*Hammond*. James Hammond was one of Thomson's most intimate friends in the latter part of his life. According to Dr. Aikin, he was a popular elegiac poet ; was educated at Westminster School, where at an early age he obtained the friendship of several persons of distinction, among whom were Lords Cobham, Chesterfield, and Lyttelton ; was made a member of Parliament in 1741, and died at the early age of thirty-two, in the year 1742. The personal character of Hammond presents higher points of admiration than his poetry ; and in the tribute to his memory those qualities are chiefly dwelt upon which justify the panegyrics and regrets of friendship.

Why wert thou ravished from our hope so soon ? 560  
 What now avails that noble thirst of fame,  
 Which stung thy fervent breast ? that treasured store  
 Of knowledge, early gained ? that eager zeal  
 To serve thy country, glowing in the band  
 Of youthful patriots, who sustain her name ? 565  
 What now, alas ! that life-diffusing charm  
 Of sprightly wit ? that rapture for the muse,  
 That heart of friendship, and that soul of joy,  
 Which bade with softest light thy virtues smile ?  
 Ah ! only showed, to check our fond pursuits, 570  
 And teach our humbled hopes that life is vain !

## WINTER EVENING STUDIES AND AMUSEMENTS.

Thus in some deep retirement would I pass  
 The winter glooms, with friends of pliant soul,  
 Or blithe, or solemn, as the theme inspired :  
 With them would search, if Nature's boundless frame 575  
 Was called, late-rising from the void of night,  
 Or sprung eternal from the Eternal Mind ;  
 Its life, its laws, its progress, and its end.

LINE 570.—*Showed*, the past tense, should be *shown*, the past participle.

LINE 578.—Dr. Thomson says, "The idea that the image of everything existed in the mind of the Deity from eternity, intended to be expressed in the above line, is that which formed the foundation of the philosophy of Plato ; and is most forcibly expressed, in a few words, in the sacred volume, '*And God said, Let there be light, and there was light.*' No English poet has clothed the same idea in more sublime and energetic language than Akenside :—

' Ere the radiant sun  
 Sprung from the East, or 'mid the vault of Night  
 The moon suspended her nocturnal lamp ;  
 Ere mountains, woods, or streams adorn'd the globe,

Hence larger prospects of the beauteous whole  
 Would, gradual, open on our opening minds ; 580  
 And each diffusive harmony unite,  
 In full perfection, to the astonished eye.  
 Then would we try to scan the moral world ;  
 Which, though to us it seems embroiled, moves on  
 In higher order—fitted, and impelled, 585  
 By Wisdom's finest hand, and issuing all  
 In general good. The sage historic muse  
 Should next conduct us through the deeps of time :  
 Show us how empire grew, declined, and fell,  
 In scattered states ; what makes the nations smile, 590  
 Improves their soil, and gives them double suns ;  
 And why they pine beneath the brightest skies,  
 In Nature's richest lap. As thus we talked,

Or Wisdom taught the sons of man her lore ;  
 Then liv'd the Almighty One ; then, deep retir'd  
 In his unfathom'd essence, view'd the forms,  
 The forms eternal of created things ;  
 The radiant sun ; the moon's nocturnal lamp,  
 The mountains, woods, and streams, the rolling globe,  
 And Wisdom's mien celestial. From the first  
 Of days, on them his love divine he fix'd,  
 His admiration : till in time complete,  
 What he admir'd and lov'd, his vital smile  
 Unfolded into being.' "

LINE 584.—*Embroiled*, that is, confused and irregular.

LINE 587.—*Historic Muse*, the Muse that presided over history. The Muses, the companions of Apollo, were *nine* in number. *Clio*, the chief, presided over history.

LINE 589.—Gibbon, the historian of "The Decline and Fall of the Roman Empire," may have been indebted to Thomson for the title of his great work.

LINES 593-4.—"And they said one to another, *Did not our heart*



Our hearts would burn within us, would inhale  
 That portion of divinity, that ray 595  
 Of purest heaven, which lights the public soul  
 Of patriots, and of heroes. But if doomed,  
 In powerless humble fortune, to repress  
 These ardent risings of the kindling soul—  
 Then, even superior to ambition, we 600  
 Would learn the private virtues ; how to glide  
 Through shades and plains, along the smoothest stream  
 Of rural life ; or snatched away by hope,  
 Through the dim spaces of futurity,  
 With earnest eye anticipate those scenes 605  
 Of happiness and wonder—where the mind,  
 In endless growth and infinite ascent,  
 Rises from state to state, and world to world.  
 But when with these the serious thought is foiled,  
 We, shifting for relief, would play the shapes 610  
 Of frolic fancy ; and incessant form  
 Those rapid pictures, that assembled train  
 Of fleet ideas, never joined before,

*burn within us, while he talked with us by the way, and while he opened to us the Scriptures?"* (St. Luke xxiv. 32.)

Cowper has thus expressed the same:—

“ Did not our hearts feel all he deign'd to say?

*Did they not burn within us by the way?"*

LINE 597.—If doomed—if *we were* doomed, is an adverbial sentence to *would learn*, in line 601.

LINE 601.—*How to glide*, &c. forms the object of *would learn*.

LINE 606.—*Where the . . . world*. This is an adjective sentence to *scenes*, in line 605.

LINE 609.—*When . . . foiled*. This is an adverbial sentence of time to *would play*, in line 610. The order is: But we, shifting for relief, would play the shapes of frolic fancy—when the serious thought is foiled with these.

Whence lively wit excites to gay surprise—  
 Or folly-painting humour, grave himself, 615  
 Calls laughter forth, deep-shaking every nerve.

Meantime the village rouses up the fire :  
 While, well-attested and as well believed,  
 Heard solemn, goes the goblin-story round,

LINES 614-16.—*Lively wit*, &c.—Wit consists in suddenly presenting to the mind an assemblage of related ideas of such a kind as to occasion feelings of the ludicrous. The following admirable description of wit, and its modes of affecting us, is from Barrow's "Sermon against Foolish Talking and Jesting:"—"Sometimes it lieth in a pat allusion to a known story, or in seasonable application of a trivial saying, or in forging an apposite tale: sometimes it playeth in words and phrases, taking advantage from the ambiguity of their sense, or the affinity of their sound: sometimes it is lodged in a sly question, in a smart answer, in a quirkish reason, in a shrewd intimation, in cunningly diverting or cleverly retorting an objection: sometimes it is concealed in a bold scheme of speech, in a tart irony, in a lusty hyperbolé, in a startling metaphor, in a plausible reconciling of contradictions, or in acute nonsense; sometimes an affected simplicity, sometimes a presumptuous bluntness, giveth it being; sometimes it riseth from a lucky hitting upon what is strange; sometimes from a crafty wresting obvious matter to the purpose; often it consisteth in one knows not what, and springeth up one knows not how. Its ways are unaccountable and inexplicable, being answerable to the roving of fancy and the windings of language. It is, in short, a manner of speaking out of the plain way, which, by a pretty and surprising uncouthness in conceit or expression, doth affect and amuse the fancy, stirring in it some wonder, and breeding some delight thereto.' 'We can scarcely conceive the idea of wit divested of humour, or the ludicrous; and if these be essential ingredients of genuine wit, he must be indeed an ascetic, or a misanthrope, soured to very vinegar, who can command his risible muscles on its display.'

LINE 619.—*Goblin*, from (Fr.) *gobelin*, an evil spirit; a frightful phantom.

'To whom the goblin, full of wrath, replied.'—*Milton*.

Till superstitious horror creeps o'er all. 620  
 Or, frequent in the sounding hall, they wake  
 The rural gambol. Rustic mirth goes round :  
 The simple joke that takes the shepherd's heart,  
 Easily pleased ; the long loud laugh, sincere ;  
 The kiss, snatched hasty from the sidelong maid, 625  
 On purpose guardless, or pretending sleep ;  
 The leap, the slap, the haul ; and shook to notes  
 Of native music, the respondent dance.  
 Thus jocund fleets with them the winter night.

LINE 620.—*Superstition*, from (L.) *superstitio*, has various significations. Here it means extreme credulity in regard to the agency of superior beings in extraordinary events. "Superstition," says Dr. Thomson, "is sister to Credulity, and when both together sway the mind, the most marvellous and incredible legends and stories are received as truths. In an age of ignorance, therefore, it is not surprising that, at the cottage fireside, when the wintry blast was howling without, the goblin tale should have been listened to with eager curiosity and sincere belief. These legends are especially fitted to awaken wonderment and credulity in the youthful imagination. The credulous peasant stares with open mouth, breathing astonishment, as the beldame tells—

‘of unquiet souls  
 Risen from the grave to ease the heavy guilt:’

and, notwithstanding the progress of education and the diffusion of knowledge, legends of unearthly and demoniac agency are still listened to with eager curiosity, if not altogether with fond belief."

LINE 622.—*Gambol*, from (It.) *gamba*, the leg. *To gambol*, therefore, is to throw about the *legs* ; hence, *gambols* are properly tumbling tricks played with the *legs*.

"And now call ye Little John hither to me,  
 For Little John is a fine lad,  
 At *gambols* and juggling, and twenty such tricks,  
 As shall make you both merry and glad."—*Robin Hood*.

## WINTER EVENING IN THE CITY.

The city swarms intense. The public haunt, 630  
 Full of each theme, and warm with mixed discourse,  
 Hums indistinct. The sons of riot flow  
 Down the loose stream of false enchanted joy,  
 To swift destruction. On the rankled soul  
 The gaming fury falls ; and in one gulf 635  
 Of total ruin, honour, virtue, peace,  
 Friends, families, and fortune, headlong sink.  
 Up springs the dance along the lighted dome,  
 Mixed, and evolved, a thousand sprightly ways.  
 The glittering court effuses every pomp ; 640  
 The circle deepens ; beamed from gaudy robes,  
 Tapers, and sparkling gems, and radiant eyes,  
 A soft effulgence o'er the palace waves :  
 While, a gay insect in *his* summer shine,  
 The fop, light-fluttering, spreads his mealy wings. 645

LINE 630.—*Intense*, an adjective, is here used adverbially. The word *intense* is an extension of the predicate answering the question *how*.

LINE 631.—*Full of . . . . discourse*. These are enlargements of the subject *haunt*.

LINE 634.—*On . . . . soul*. This is an extension of the predicate *falls*. It answers the question *where*.

LINE 635.—*And in one gulf*, &c. The order is : (And) honour,  
<sup>1</sup> virtue, <sup>1</sup> peace, friends, and fortune | <sup>2</sup> sink | <sup>4</sup> headlong | in one <sup>4</sup> gulf  
 of total ruin.

LINE 644.—*While . . . wings*. An adverbial sentence of time to *waves*.

LINE 644.—*Insect* is in the nominative case in apposition with *fop*. The order is : While the <sup>1</sup> fop, a gay insect in his summer  
<sup>1</sup> shine, <sup>2</sup> light-fluttering | <sup>3</sup> spreads | his mealy wings.

Dread o'er the scene, the ghost of Hamlet stalks ;  
 Othello rages ; poor Monimia mourns ;  
 And Belvidera pours her soul in love.  
 Terror alarms the breast ; the comely tear  
 Steals o'er the cheek : or else the comic muse                      650  
 Holds to the world a picture of itself,  
 And raises sly the fair impartial laugh.  
 Sometimes she lifts her strain, and paints the scenes  
 Of beauteous life ; whate'er can deck mankind,  
 Or charm the heart, in generous Bevil showed.                      655  
 O thou whose wisdom, solid yet refined,  
 Whose patriot virtues, and consummate skill  
 To touch the finer springs that move the world,  
 Joined to whate'er the graces can bestow,  
 And all Apollo's animating fire,                      660  
 Give thee, with pleasing dignity, to shine  
 At once the guardian, ornament, and joy,  
 Of polished life—permit the rural muse,  
 O Chesterfield, to grace with thee her song !

LINES 647-8.—*Monimia* and *Belvidera* are two of the characters respectively of the "Orphan" and the "Venice Preserved" of Otway.

LINE 655.—*Bevil* is a character in the "Conscious Lovers," written by Sir Richard Steele.

LINE 655.—*Showed*, the past tense, instead of *shown*, the past participle.

LINE 660.—*Apollo*. See the notes on line 532.

LINE 664.—*Chesterfield*. This was Philip Dormer Stanhope, Lord Chesterfield, son of the third Earl of Chesterfield. He was born in 1694. In his eighteenth year he was sent to Cambridge, where he resided two years, and immediately afterwards started to make the tour of Europe. He filled several important offices ; was an able politician and diplomatist, and an eloquent parliamentary debater. "Distinguished by brilliancy of wit, polished grace of manners, and elegance of conversation, he lived in intimacy with Pope, Swift, Bolingbroke, and other eminent men of the day. Dr.

Ere to the shades again she humbly flies, 665  
 Indulge her fond ambition, in thy train,  
 (For every muse has in thy train a place)  
 To mark thy various full-accomplished mind :  
 To mark that spirit, which, with British scorn,  
 Rejects the allurements of corrupted power ; 670  
 That elegant politeness, which excels,  
 Even in the judgment of presumptuous France,  
 The boasted manners of her shining court ;  
 That wit, the vivid energy of sense,  
 The truth of nature, which, with Attic point, 675  
 And kind well-tempered satire, smoothly keen,  
 Steals through the soul, and without pain corrects.  
 Or, rising thence with yet a brighter flame,  
 O let me hail thee on some glorious day,  
 When to the listening senate, ardent, crowd 680  
 Britannia's sons to hear her pleaded cause.  
 Then drest by thee, more amiably fair,

Johnson, whose Dictionary, on its appearance, he affected to recommend, called him 'a wit among lords, and a lord among wits.' He wrote several papers on temporary subjects, in 'The Craftsman,' 'The World,' periodicals of the time; but he is now best known by his 'Letters to his Son,' Philip Dormer, written for the improvement of his manners. Lord Chesterfield died March 24, 1773.—*Chambers's Encyclopædia.*

LYNN 675.—*With Attic point*, that is, with point worthy of Attica, or of Athens, its capital. The term *Attic*, from the eminent attainments of its men of literature and art, is applied to anything *peculiarly excellent* in literature and art. As Brande observes, the term *Sal Atticum* (Attic salt) was employed by the Romans at once to characterise the poignancy of wit and brilliancy of style peculiar to the Athenian writers, and to designate the liveliness, spirituality, and refined taste of the inhabitants of that city, which formed the focus and central point of all the eloquence and refinement of the Greeks.

Truth the soft robe of mild persuasion wears :  
 Thou to assenting reason giv'st again  
 Her own enlightened thoughts ; called from the heart, 685  
 The obedient passions on thy voice attend ;  
 And even reluctant party feels a while  
 Thy gracious power—as through the varied maze  
 Of eloquence, now smooth, now quick, now strong,  
 Profound and clear, you roll the copious flood. 690

THE VARIOUS OPERATIONS AND EFFECTS OF FROST.

To thy loved haunt return, my happy muse :  
 For now, behold, the joyous winter-days,  
 Frosty, succeed ; and through the blue serene,  
 For sight too fine, the ethereal nitre flies—

LINE 685.—*Called from the heart* is an enlargement or attribute of *passions*.

LINE 688.—*As through . . . . flood.* An adverbial sentence to *feels*. The order is: As you roll the copious flood, &c.

LINE 693.—*The blue serene.* “ We say that the air is transparent, and without colour: why then, it may be asked, as we gaze upwards, do our eyes rest in every direction upon a vault of so intense and beautiful a blue ? The truth is, the air is not perfectly transparent when seen in bulk ; and the cause of the blue colour is the reflection of the rays of light from its particles, and from those of the watery vapour it contains. As we ascend, the colour deepens in intensity, in consequence of the dark space beyond our atmosphere being seen through it more distinctly, and at the great elevations which have been obtained by means of the balloon, it almost approaches a black.”—*Chemistry of Creation*.

LINE 694.—*Ethereal nitre.* Some of Thomson's notions on the chemistry of creation are crude and almost unintelligible ; this, however, is excusable, as chemistry in his day was but little studied. “ His theory, and perhaps that of his times, seems to be, that the air abounded, in the winter season, with saline particles, called by him nitrous particles, which exerted a beneficial influence upon

Killing infectious damps, and the spent air 695  
 Storing afresh with elemental life.  
 Close crowds the shining atmosphere; and binds  
 Our strengthened bodies in its cold embrace,  
 Constringent; feeds, and animates our blood;  
 Refines our spirits, through the new-strung nerves, 700  
 In swifter sallies darting to the brain—  
 Where sits the soul, intense, collected, cool,  
 Bright as the skies, and as the season keen.  
 All nature feels the renovating force

vegetation, and upon animal health, and growth, and vigour. Perhaps, however, by *ethereal nitre* he only means the element of *frost*, manifesting itself in the material world in a form not unlike the efflorescence, the minute crystallizations of nitre on the surface of the ground, in many parts of the world. These views are strengthened by looking forward to line 718, where the poet speaks of the *potent energy* of frost as consisting of *myriads of little salts, or hooked, or shaped like double wedges, &c.*—*Boyd*. The idea of the solidity of water depending on *myriads of little salts, &c.* is now a mere poetic fiction. (See Notes on line 714.)

LINES 704-8. "We are accustomed to consider winter the grave of the year, but it is not so in reality. The stripped trees, the mute birds, the disconsolate gardens, the frosty ground, are only apparent cessations of nature's activities. Winter is a pause in music, but during the pause the musicians are privately tuning their strings, so that they may be prepared for the coming outburst. When the curtain falls on one piece at the theatre, the people are busy behind the scenes making arrangements for that which is to follow. Winter is such a pause—such a fallen curtain. Underground, beneath snow and frost, next spring and summer are secretly getting ready. In nature there is no such thing as paralysis. Every thing flows into the other, as movement into movement in graceful dances. Nature's colours blend in imperceptible gradation; all her notes are sequacious. . . . . In my plants, the life which in June and July was exuberant in blossom and odour, has withdrawn to the root, where it lies perdu, taking counsel with itself regarding the course



Of Winter, only to the thoughtless eye 705  
 In ruin seen. The frost-concocted glebe  
 Draws in abundant vegetable soul,  
 And gathers vigour for the coming year.  
 A stronger glow sits on the lively cheek  
 Of ruddy fire : and luculent along 710  
 The purer rivers flow ; their sullen deeps,  
 Transparent, open to the shepherd's gaze,  
 And murmur hoarser at the fixing frost.  
 What art thou, frost ? and whence are thy keen stores

of action to be adopted next season. The spring of 1864 is at present underground, and the first snows will hardly have melted till it will peep out timorously in snowdrops ; then, bolder grown, crocuses will hold up their coloured lamps ; then, by fine gradations, the floral year will reach its noon—the rose ; then, by fine gradations, it will die in a sunset of hollyhocks and tiger-lilies ; and so we come again to withered leaves and falling snows.'—*Good Words*, Jan. 1864.

LINE 710.—*Luculent* (L.), *luculentus*, from *lucce*, to shine, means clear, transparent.

LINES 714–25.—When the temperature falls to 32° Fahrenheit, water ceases to be liquid, and becomes ice ; the weather is said to be frosty, and water is said to be frozen. The influence, therefore, of that condition of the air which we term frost, is exerted merely in withdrawing the *latent heat*, or *caloric* from the fluid water, which consequently becomes solid water, or in ordinary language, ice. When water freezes, the idea of its solidity depending on

“ Myriads of little salts, or hooked, or shaped  
 Like double wedges,”

is a pure poetic fiction. Ice, however, is an aggregation of minute crystals formed by the particles assuming a certain polarity, which touch only at certain points. The crystalline form which freezing water assumes is beautifully displayed on window panes, blades of grass, and twigs of trees. The most important point connected with the freezing of water, and without which our globe

Derived, thou secret all-invading power, 715  
 Whom even the illusive fluid cannot fly ?  
 Is not thy potent energy, unseen,  
 Myriads of little salts, or hooked, or shaped  
 Like double wedges, and diffused immense  
 Through water, earth, and ether ? Hence at eve, 720  
 Steamed eager from the red horizon round,  
 With the fierce rage of Winter deep suffused,  
 An icy gale, oft shifting, o'er the pool

would cease to be habitable, is this: "Water, during the act of freezing, expands, and thus becomes specifically lighter. Ice, therefore, swims on water; it cannot sink. How stupendous are the consequences of this departure from the law of freezing! Had it so happened that frozen water, like frozen mercury, was more heavy than the corresponding liquid material, each frozen sheet of water would sink as soon as formed; and thus, being far removed from the melting influence of solar rays, the production of ice would have been accumulative, and the ocean, long ere this, would have been completely ice-locked."—*Circle of the Sciences*.

LINE 723-5.—*An icy gale, &c.* Prof. Wilson has the following remarks on the operations of frost: "Did you ever see water beginning to change itself into ice? Yes. Then try to describe the sight. Success in that trial will prove you the poet. People do not prove themselves poets only by writing long poems. A line—two words—may show that they are the Muses' sons. How exquisitely does Burns picture to our eyes moonlight water undergoing an ice-change!

'The chilly frost, beneath the silver beam  
 Crept gently crusting o'er the glittering stream!'

Thomson does it with an almost finer spirit of perception—of conception—of memory—or whatever else you choose to call it; for our part, we call it genius:

'An icy gale, oft shifting, o'er the pool  
 Breathes a blue film, and in its mid career  
 Arrests the bickering stream.'

Breathes a blue film, and in its mid-career  
 Arrests the bickering stream. The loosened ice, 725  
 Let down the flood, and half-dissolved by day,  
 Rustles no more ; but to the sedgy bank  
 Fast grows, or gathers round the pointed stone—  
 A crystal pavement, by the breath of heaven  
 Cemented firm ; till, seized from shore to shore, 730  
 The whole imprisoned river grows below.  
 Loud rings the frozen earth, and hard reflects  
 A double noise ; while, at his evening watch,  
 The village dog deters the nightly thief ;  
 The heifer lows ; the distant water-fall 735  
 Swells in the breeze ; and, with the hasty tread  
 Of traveller, the hollow-sounding plain  
 Shakes from afar. The full ethereal round,  
 Infinite worlds disclosing to the view,  
 Shines out intensely keen ; and, all one cope 740  
 Of starry glitter, glows from pole to pole.  
 From pole to pole the rigid influence falls,  
 Through the still night, incessant, heavy, strong,  
 And seizes nature fast. It freezes on ;  
 Till morn, late-rising o'er the drooping world, 745  
 Lifts her pale eye unjoyous. Then appears  
 The various labour of the silent night :

And afterwards, having frozen the entire stream into a ' crystal pavement,' how gloriously doth he conclude thus :

' *The whole imprisoned river grows along.* '

LINC 725.—*Bickering*, from (W.) *biera*, to fight, to bicker, means rippling, moving with a tremulous surface.

LINC 725.—*Arrests*, &c. Rivers and streams resist congelation for a longer time than lakes and pools, because their tides and currents interfere materially with the establishment of the agency of convection.

Prone from the dripping eave, and dumb cascade,  
 Whose idle torrents only seem to roar,  
 The pendent icicle ; the frost-work fair, 750  
 Where transient hues, and fancied figures, rise ;

LINE 748.—A *Cascade* is a steep fall or flowing of water over a precipice, in a river or natural stream. A *cascade* may also be formed *artificially*.

It is termed a *dumb* cascade, because the frost having exerted his influence, the ice and icicles prevent the stream from exercising its full force: the water, therefore, falls with little noise.

LINE 750.—*Iceicle*, literally *ice-cone*, is a pendent conical mass of ice, formed by the freezing of water or other fluid as it flows down an inclined plane, or collects in drops and is suspended.

LINE 750.—*Pendent icicle* and *frost-work fair*, &c. "On Saturday night," says Dr. Hitchcock, "the thermometer sunk to zero, and on Sunday morning the sun arose in a cloudless sky, and the icy shoots and pendants, more thoroughly crystallized by the intense cold, formed ten thousand points of overwhelming brightness on every side. Here and there I began to notice the prismatic colours; now exhibiting a gem of most splendid sapphire blue: next one of amethystine purple; next one of intense topaz yellow; then a sea-green beryl; changing, by a slight change of posture, into a rich emerald green; and then one of deep hyacinth red. On Tuesday there was a storm of fine rain and snow, and the beautiful transparency of the icy coat was changed into the aspect of ground glass. This gave to the trees a new and more delicate appearance. They resembled enchased work, formed of pure unburnished silver; and had the sun shone on them, they must have been intensely beautiful."

LINE 751.—*Fancied figures*. Every one knows that he has seen *houses*, *trees*, &c. in the beautiful crystalline forms produced on the window panes by the cold in winter. The poet thus speaks of the effects produced by frost on window panes:—

"Wherever he breathed, wherever he stepped,  
 By the light of the moon were seen  
 Most beautiful things. There were flowers and trees—

Wide-spouted o'er the hill, the frozen brook,  
 A livid tract, cold-gleaming on the morn;  
 The forest bent beneath the plummy wave;  
 And by the frost refined the whiter snow, 755  
 Incrusted hard, and sounding to the tread  
 Of early shepherd, as he pensive seeks  
 His pining flock, or from the mountain top,  
 Pleased with the slippery surface, swift descends.

## SPORTS ON THE ICE AND SNOW.

On blithesome frolics bent, the youthful swains, 760  
 While every work of man is laid at rest,  
 Fond o'er the river crowd, in various sport  
 And revelry dissolved; where mixing glad,  
 Happiest of all the train! the raptured boy  
 Lashes the whirling top. Or, where the Rhine 765  
 Branched out in many a long canal extends,

There were beves of birds, and swarms of bees—  
 There were cities, thrones, temples, and towers—  
 All pictured in silver sheen!—*Gould.*

LINE 765.—The *Rhine* rises in Switzerland, flows through Lake Constance, forms the boundary between Germany and France, passes through Germany and Holland, and enters the North Sea. After entering Holland, it divides into two arms—the Rhine and the Waal. The Rhine gives off another arm, called the Yssel, which empties itself into the Zuyder Zee. The Rhine, about 30 miles lower down, again divides into the Leek and the Crooked Rhine; and the latter separates into the Vecht and the Old Rhine. The Waal joins the river Maas. The whole country between the arms of the Rhine is intersected by numerous canals, most of which serve for the purpose of internal navigation. Skating and other amusements on the ice are universal in Holland during the continuance of frost.

From every province swarming, void of care,  
 Batavia rushes forth ; and as they sweep,  
 On sounding skates, a thousand different ways,  
 In circling poise, swift as the winds, along, 770  
 The then gay land is maddened all to joy.  
 Nor less the northern courts, wide o'er the snow,  
 Pour a new pomp. Eager, on rapid sleds,  
 Their vigorous youth in bold contention wheel  
 The long-resounding course. Meantime, to raise 775  
 The manly strife, with highly blooming charms,  
 Flushed by the season, Scandinavia's dames,  
 Or Russia's buxom daughters, glow around.  
 Pure, quick, and sportful, is the wholesome day ;  
 But soon elapsed. The horizontal sun, 780  
 Broad o'er the south, hangs at his utmost noon ;  
 And, ineffectual, strikes the gelid cliff.  
 His azure gloss the mountain still maintains,  
 Nor feels the feeble touch. Perhaps the vale  
 Relents a while to the reflected ray ; 785  
 Or from the forest falls the clustered snow,  
 Myriads of gems, that in the waving gleam  
 Gay-twinkle as they scatter. Thick around  
 Thunders the sport of those who with the gun,

LINE 768.—*Batavia*. This was the ancient name of Holland. Here the country stands for the people. The word Batavia is said to mean the "*land of boats*."

LINE 772.—*Northern courts*. This means the nobility of the northern countries of Europe.

LINE 773.—*Sled, sledge, or sleigh* is a vehicle used for carrying persons or goods on snow or ice. Sleighing is a common amusement during the winter in all the northern countries, both of Europe and America.

LINE 777.—*Scandinavia* is the classic name of the great peninsula of Northern Europe, consisting of Sweden and Norway.

And dog impatient bounding at the shot, 790  
 Worse than the season, desolate the fields;  
 And, adding to the ruins of the year,  
 Distress the footed or the feathered game.

#### WINTER SCENES IN THE FRIGID ZONE.

But what is this? our infant Winter sinks,  
 Divested of his grandeur, should our eye 795  
 Astonished shoot into the frigid zone;  
 Where, for relentless months, continual night  
 Holds o'er the glittering waste her starry reign.

There, through the prison of unbounded wilds,  
 Barred by the hand of Nature from escape, 800  
 Wide-rooms the Russian exile. Nought around

LINES 796-8.—*Frigid zone.* At a distance of  $23^{\circ} 28'$  from each pole (or in latitude  $66^{\circ} 32'$ ) circles are drawn on a globe or map, which are called *polar circles*. The northern is called the *arctic circle*, and the southern the *antarctic circle*. The rays of the sun fall most obliquely on those parts of the earth which lie *within these circles*, and the *nights of winter are there from 24 hours to six months in length* (See Notes, line 50.)

LINE 801.—*Exile*, from (L.) *ex*, from, and *solum*, one's *native* soil. Siberia, the country to which Russia sends her exiles, extends from the Ural mountains eastwards to the seas of Okhotsk and Kamtschatka, both of which are parts of the Pacific Ocean. Siberia is a vast lowland plain, sloping to the Arctic Ocean, and watered by numerous gigantic rivers which flow in that direction. The greater part of the soil is sterile, and the climate is intensely cold during winter, which lasts nine months. The lower basin of the river Lena is the coldest region on the globe. So intense is the cold that quicksilver remains in a frozen state for two months together, even in mild winters, and in severe seasons for three months. The rivers are covered for many months with a thick coating of ice; and every object wears a comfortless and wretched aspect. Siberia is noted for its mineral wealth, and is rich in fur-bearing animals, as the *sable*, *ermine*, *marmot*, &c.

Strikes his sad eye, but deserts lost in snow;  
 And heavy-loaded groves; and solid floods,  
 That stretch, athwart the solitary vast,  
 Their icy horrors to the frozen main; 805  
 And cheerless towns far-distant, never blessed,  
 Save when its annual course the caravan  
 Bends to the golden coast of rich Cathay,  
 With news of human-kind. Yet there life glows;  
 Yet cherished there, beneath the shining waste, 810  
 The furry nations harbour: tipped with jet,  
 Fair ermines, spotless as the snows they press;

The worst criminals are sent to work in the lead and quicksilver mines of *Nertchinsk*, in Eastern Siberia.

LINE 807.—*Caravan*, &c. The trade of Siberia with foreign nations is very extensive and profitable. *Tobolsk*, on the Irtysh, is the centre of the greatest amount of commerce: and *Irkutsk*, on the Angara, is the grand emporium of the Russian commerce with *China*.

LINE 808.—*Cathay* is the ancient name of China. Marco Polo, the celebrated traveller, was the first European who visited Cathay, or Chiu; and the work which gives an account of his travels is of great research, and very interesting.

LINE 812.—*Ermines*. The Ermine, or Stoat, which belongs to the weasel tribe, is about fourteen and a half inches in length, from the head to the tip of the tail. It is found in England, but less frequently than in Scotland, and very abundantly in the northern regions of both the old and the new continent. It is a carnivorous animal, preying on game, poultry, and other birds, and occasionally attacking hares. The eggs of birds are as welcome to it as the birds themselves. It is of a pale reddish-brown colour in summer, the under part yellowish white, the tip of the tail black: in winter—in cold countries or severe seasons—the upper parts change to a yellowish white, or almost pure white, the tip of the tail, however, always remaining black. The ermine yields a highly valued fur; more valuable, however, when obtained from the coldest northern regions than from more southern and temperate countries. It is



Sables, of glossy black ; and dark-embrowned,  
 Or beauteous freaked with many a mingled hue,  
 Thousands besides, the costly pride of courts. 815  
 There, warm together pressed, the trooping deer  
 Sleep on the new-fallen snows ; and, scarce his head  
 Raised o'er the hoapy wreath, the branching elk

from Norway, Lapland, Siberia, and the Hudson's Bay territories, that the ermine skins of commerce are obtained, which are used not only for ladies' winter garments, but for the robes of kings and nobles, and for their crowns and coronets.

LINE 813.—*Sables*. The Sable is an animal of the weasel tribe, and is celebrated for the fine quality and rich colour of its fur, of which the hairs turn with equal ease in every direction. This animal inhabits all the northern parts of Europe and Asia, and is exceedingly abundant in Siberia. It usually lives in the depths of the forest, in holes of the earth, or beneath the roots of trees ; and sometimes, like the marten, it forms its nest in the boughs of trees. The length of the head and body does not exceed twenty inches, and the tail is nearly two-thirds as long as the body ; it is jet black. It preys on birds and small animals, but, when hard set, it will eat fish, and even carrion. Sables' skins are in the highest perfection betwixt the months of November and January ; accordingly, at the commencement of the winter, the sable-hunters assemble in considerable numbers to catch the sables, which is effected by means of pitfalls, nets, &c.

LINE 814.—*Freaked*, variegated.

LINE 818.—The *Elk*, or Moose Deer, is scarcely inferior in size to the horse, and its immense horns weigh about fifty pounds. It is common to both continents, inhabiting only the coldest regions, and is observed to attain larger dimensions in Asia and America than in Europe. The head of the elk is disproportionately large ; the neck is short and thick ; while its long legs, high shoulders, and heavy upper lip, hanging very much over the lower, give it an imposing, although an uncouth rather than a majestic appearance. The pace of the elk is a shambling trot, which may be quickened when he is alarmed into a gallop, for he is a timorous animal, and flies at the sight of man : but, when incensed, he becomes fierce,

Lies slumbering sullen in the white abyss.  
 The ruthless hunter wants nor dogs nor toils, 820  
 Nor with the dread of sounding bows he drives  
 The fearful flying race; with ponderous clubs,  
 As weak against the mountain-heaps they push  
 Their beating breast in vain, and pitcous bray,  
 He lays them quivering on the ensanguined snows, 825  
 And with loud shouts rejoicing bears them home.  
 There through the piny forest half-absorpt,  
 Rough tenant of these shades, the shapeless bear,  
 With dangling ice all horrid, stalks forlorn ;

and strikes forcibly both with his horns and hoofs, whilst his mane bristles up like that of the lion, and gives to him a very ferocious aspect.

In Europe the elk is found chiefly in Sweden, Norway, and some parts of Russia; and is hunted in Scandinavia in the manner described by the poet. The flesh, which is excellent, closely resembles venison.

LINE 828.—The *Bear* here alluded to is the brown bear, which is a native of almost all the northern countries of Europe and Asia. The figure of the bear is well depicted by the term “shapeless,” partly arising from the long, soft, woolly hair which thickly clothes his clumsy form. Its usual size is about four feet in length, by about two feet and a half in height. During the winter it retreats to caves and hollow trees, not as the poet says, “beneath the inclement drift,” and passes the wintry season almost without food, and in a comparatively dormant state.

The ancients believed that the cubs of the bear were born nearly shapeless masses, and that they were gradually licked into regular form by their dam. Shakespeare thus writes of this now discarded fiction :—

“To disproportion me in every part,  
 Like to a chaos, or an unlicked bear-whelp,  
 That carries no impression of his dam.” — *Henry VI.*

In Russia the skins of bears are among the most useful as well as most comfortable articles of winter apparel; and in many other northern countries they are made into beds, coverlids, caps, and gloves.

Slow-paced, and sourer as the storms increase, 830  
 He makes his bed beneath the inclement drift,  
 And, with stern patience, scorning weak complaint,  
 Hardens his heart against assailing want.

Wide o'er the spacious regions of the north,  
 That see Boötes urge his tardy wain, 835  
 A boisterous race, by frosty Caurus pierced,  
 Who little pleasure know and fear no pain,  
 Prolific swarm. They once relumed the flame

LINE 835.—*Boötes*, one of the northern constellations, is called the Bear-driver, and is represented as driving the Great Bear round the pole. This constellation, which is near the Great Bear, is represented on globes and maps as a *man*, with a *club* in one hand, and with the other, which is raised, he holds the *ribbon* which is attached to the hounds *Asterion* and *Chara*.

*Ursa Major*, the Great Bear, the most remarkable of the northern constellations, is known by various names. Some call it *Charles's Wain*, and *Arthur's Wain*, and the *Plough*, and fancy that the four stars in its body form a wain, waggon, or plough, and the three in its tail the horses. The ancient Greeks also called the Great Bear, the *Plough*, and her follower, *Boötes* (from the Greek *bous*, an ox), the *Oxherd*, or *Ploughman*.

The Great Bear never sinks below our horizon, and as it describes a small circle in the heavens, it moves slowly; hence the epithet "*tardy wain*."

" With what a stately and majestic step  
 That glorious constellation of the north  
 Treads its eternal circle!"

LINE 836.—*Caurus*, the north-west wind.

LINE 838.—*Prolific swarm*. The northern tribes, the wandering clans, the Goths, the Huns, Vandals, &c., are here meant. These originally occupied the northern part of Asia and the north-eastern section of Europe: and in the fourth and fifth centuries inundated the Roman empire, and, as the poet asserts, "gave the vanquished world another form." They entirely changed the political and social aspect and literature of the countries they overran and subdued.

Of lost mankind in polished slavery sunk,  
 Drove martial horde on horde, with dreadful sweep 840  
 Resistless rushing o'er the enfeebled south,  
 And gave the vanquished world another form.  
 Not such the sons of Lapland : wisely they  
 Despise the insensate barbarous trade of war ;  
 They ask no more than simple nature gives ; 845  
 They love their mountains and enjoy their storms.  
 No false desires, no pride-created wants,  
 Disturb the peaceful current of their time ;  
 And, through the restless ever-tortured maze  
 Of pleasure, or ambition, bid it rage. 850  
 Their rein-deer form their riches. These their tents,  
 Their robes, their beds, and all their homely wealth  
 Supply, their wholesome fare and cheerful cups.  
 Obsequious at their call, the docile tribe

LINE 843, &c.—*Lapland*, that is, *flat, swampy land*, is a region of northern Europe, and belongs partly to Russia and partly to Sweden and Norway. The Lapps, the inhabitants of the country, are divided into the fisher Lapps of the sea-coast, and the mountain Lapps, who lead a nomadic life, and live mostly on the produce of their herds of reindeer, which frequently extend to two or three hundred head; occasionally to a thousand. The picture of their habits, given in the text, is not quite correct. They are simple-hearted and hospitable, but excessively fond of tobacco and ardent spirits. Indeed, the roving Laplander will part both with his deer and their skins whenever he can find the opportunity of purchasing brandy, or any other ardent spirit, to steep his senses in the delirium of intoxication. The reindeer, which constitutes the riches of the Laplander, is his patient and enduring slave, affording him food and clothing, and administering to his chief necessities in the rigorous winters of his Borean region. Harnessed to a sledge, the reindeer travels with incredible speed over the ice and snow. Its rate of travelling with a light sledge is from fifteen to nineteen miles an hour.

Yield to the sled their necks, and whirl them swift 855  
 O'er hill and dale, heaped into one expanse  
 Of marbled snow, or far as eye can sweep  
 With a blue crest of ice unbounded glazed.  
 By dancing meteors then, that ceaseless shake  
 A waving blaze refracted o'er the heavens, 860  
 And vivid moons, and stars that keener play

LINE 859.—*Dancing meteors*; that is, the *Aurora Borealis*, or Northern Lights. This name is given to the luminous phenomenon which is seen towards the north of the heavens by the inhabitants of the higher latitudes. During the winter of the northern hemisphere, the inhabitants of the arctic zone are without the light of the sun for months together, and their long, dreary night is relieved by the light of this beautiful meteor, which occurs with great frequency in these regions. The *Aurora Borealis* assumes every variety of colour and form. Sometimes there is a single steady stream of light, shooting from one side of the hemisphere to the other. Gradually, there is a brilliant central spot along the horizon, from which columns or pyramids of undulating light shoot up towards the zenith. These often unite at some point above, from which other streams issue with fresh splendour, and in every variety of form. So singular and fantastic are these appearances that the northern barbarous nations call them "the dance of the spirits."

"Streamers in quick succession o'er the sky  
 From the air's centre far diverging fly;  
 \* Pencils of rays, as pure as heaven's own light,  
 Dart rapid upward to the zenith's height."

*North Georgia Gazette.\**

The origin of the *Aurora Borealis* is as yet a matter of conjecture; the most common hypothesis is that it is an electrical phenomenon.

LINE 861.—*Vivid moons and stars, &c.* The darkness of winter, within the polar circle, is much diminished by the length of twilight, and especially by the peculiar *brightness of the moon and stars*, and

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\* A weekly newspaper, in MS., issued by the officers of the *Hecla* and *Griper*;—two ships sent out in 1819, under the command of Lieutenant Parry, in search of the north-west passage.

With doubled lustre from the radiant waste,  
 Even in the depth of polar night, they find  
 A wondrous day—enough to light the chase,  
 Or guide their daring steps to Finland fairs. 865  
 Wished Spring returns; and from the hazy south,  
 While dim Aurora slowly moves before,  
 The welcome sun, just verging up at first,  
 By small degrees extends the swelling curve;  
 Till seen at last for gay rejoicing months, 870  
 Still, round and round, his spiral course he winds,  
 And as he nearly dips his flaming orb  
 Wheels up again, and re-ascends the sky.  
 In that glad season, from the lakes and floods,  
 Where pure Niëmi's fairy mountains rise, 875

the Aurora Borealis, which enable the inhabitants in many countries of this region to continue their hunting and other labours through the night (lines 863—5). "During the gloomiest part of the winter," says Captain Parry, "when the sun was constantly below the horizon, and the stars were visible at noon, it must not be supposed that day had so completely melted into night as not to be distinguished from it. On the contrary, the return of each successive day was marked about noon by a considerable twilight, which even on the shortest day allowed the party to walk out comfortably for nearly two hours. In clear weather, an hour or two before and after noon, a beautiful arch of bright-red light was seen over the southern horizon. At other times the reflection of light from the snow, aided occasionally by a *bright moon*, was sufficient to prevent anything like the gloomy night which occurs in more temperate climates."

LINE 867.—*Aurora*, in mythology, the goddess of the morning. She is generally represented by the poets as drawn in a rose-coloured chariot by winged horses, and opening with her "rosy fingers" the gates of the east.

LINE 875.—*Niëmi*. M. de Maupertuis, in his book on *The Figure of the Earth*, after having described the beautiful lake and mountain of Niëmi, in Lapland, says: "From this height we had opportunity several times to see those vapours rise from the lake which the

And fringed with roses Tenglio rolls his stream,  
 They draw the copious fry. With these, at eve,  
 They cheerful-loaded to their tents repair ;  
 Where, all day long in useful cares employed,  
 Their kind unblomished wives the fire prepare. 880  
 Thrice-happy race ! by poverty secured  
 From legal plunder and rapacious power :  
 In whom fell interest never yet has sown  
 The seeds of vice ; whose spotless swains ne'er knew  
 Injurious deed ; nor, blasted by the breath 885  
 Of faithless love, their blooming daughters woe.

#### THE AWFUL GRANDEUR OF THE POLAR REGIONS.

Still pressing on, beyond Tornéa's lake,  
 And Hecla flaming through a waste of snow,  
 And farthest Greenland, to the pole itself,

people of the country call Hattios, and which they deem to be the guardian spirit of the mountains. We had been frightened with stories of bears that haunted this place, but saw none. It seemed rather a place of resort for fairies and genii than bears."

LINE 876.—*Tenglio*. The same author observes : " I was surprised to see upon the banks of this river (the Tenglio) roses of as lively a red as any that are in our gardens."

LINE 887.—*Tornéa's lake* is in Swedish Lappmark. The river Tornéa flows from the lake, forms the boundary between Sweden and Russia, and falls into the northern extremity of the Gulf of Bothnia, near the town of Tornéa. Here, in 1736, the French academicians made measurements to ascertain the figure of the earth.

LINE 888.—*Hecla* is the principal volcanic mountain in Iceland. The whole country is volcanic, and numerous boiling springs well up to the surface of its "waste of snows." Hecla is 5,210 feet above the sea. Its eruptions have been frequent; the last began on September 3rd, 1845, and lasted till 6th April, 1846. On the 23rd November the torrent of lava, two miles from the crater, was a mile in width and from forty to fifty feet in depth.

LINE 889.—*Greenland* is an extensive region of N.E. America,

Where, failing gradual, life at length goes out, 890  
 The muse expands her solitary flight;  
 And, hovering o'er the wild stupendous scene,  
 Beholds new seas beneath another sky.  
 Throned in his palace of cerulean ice,  
 Here Winter holds his unrejoicing court; 895  
 And through his airy hall the loud misrule  
 Of driving tempest is for ever heard:  
 Here the grim tyrant meditates his wrath;  
 Here arms his winds with all-subduing frost;  
 Moulds his fierce hail, and treasures up his snows, 900  
 With which he now oppresses half the globe.

Thence winding eastward to the Tartar's coast,  
 She sweeps the howling margin of the main;

belonging to Denmark. Its most northerly observed point, Edam Land, is in  $78^{\circ}$  N. latitude. The surface is generally high, rocky, and barren, and the elevated parts are covered with perennial snow and glaciers. There are, however, certain parts on the western side where corn, potatoes, &c., are raised.

LINE 893.—*Another sky*; the other hemisphere.

LINE 894.—*Cerulean ice*. Virgil (Geor. 1, 236), when describing the zones, thus speaks of two of them: *Cerulea glaciæ concretæ*; that is, frozen up with cerulean ice.

LINE 902.—*Tartar's coast*. The north-eastern shores of China and the coasts of Siberia, washed by the Gulf of Tartary and the Sea of Okhotsk, may be included under the title of "the Tartar's coast."

LINE 903.—*The main*. By this is meant the Arctic Ocean, lying to the north of both continents. The great depository of ice is undoubtedly in the polar region; and the enormous masses which accumulate on the coast, formed, as the poet describes them, by snows swelling on snows,

"And icy mountains high on mountains piled,"

being undermined by the violence of the waves, break from the shores, and form the floating mountains of ice, or icebergs, so dan-



Where, undissolving, from the first of time,  
 Snows swell on snows amazing to the sky— 905  
 And icy mountains high on mountains piled  
 Seem to the shivering sailor from afar,  
 Shapeless and white, an atmosphere of clouds.  
 Projected huge, and horrid, o'er the surge,  
 Alps frown on alps ; or rushing hideous down, 910  
 As if old chaos was again returned,  
 Wide-rend the deep, and shake the solid pole.  
 Ocean itself no longer can resist  
 The binding fury ; but, in all its rage  
 Of tempest taken by the boundless frost, 915  
 Is many a fathom to the bottom chained,  
 And bid to roar no more : a bleak expanse,  
 Shagged o'er with wavy rocks, cheerless, and void  
 Of every life, that from the dreary months

gerous to navigators. The larger icebergs are fragments of glaciers, which have been piled up on the shore till quite overgrown, and ultimately broken and launched into the ocean by their own weight. Masses of this sort abound in Baffin's Bay, where they are sometimes two miles long and one-half or one-third as broad. They are bristled over with various spires, rising sometimes one hundred feet above the water and descending much more below it. Icebergs of an even surface, rising ninety feet above the sea, and having an area of five or six miles square, are very common. Those of East Greenland are of an inferior size, and they are still smaller around Spitzbergen, where some of enormous dimensions appear on shore. The reason assigned for this is, that owing to the shallowness of the water into which the huge fragments are precipitated, they are all shattered against the bottom into a thousand pieces before they are fairly launched into deep water. When a glacier begins to give way it leans majestically forward, and precipitates itself into the ocean, either in large fragments or in one huge mass, producing a noise like thunder, and raising clouds of smoke like those of a furious cannonade (lines 910-12).

Flies conscious southward. Miserable they! 920  
 Who, here entangled in the gathering ice,  
 Take their last look of the descending sun ;  
 While, full of death, and fierce with tenfold frost,  
 The long, long night, incumbent o'er their heads,  
 Falls horrible. Such was the Briton's fate, 925

LINE 925.—*Briton's fate.* The poet here refers to the voyage of Sir Hugh Willoughby, Richard Chancellor, and Stephen Burroughs, undertaken in 1553, with a view of discovering a *north-east* passage from Europe to India. The expedition, which consisted of three vessels, after stopping at Gravesend, sailed from the Essex coast on the 23rd May, 1553. With a favouring gale, they shaped their course into the open expanse of the German Sea. On the 14th July the ships got involved in that labyrinth of isles which stud the coast of Norway between the 66th and 68th degrees of latitude. They then altered their course, and ere long saw before them the abyss of the Arctic Ocean, stretching onwards to the Pole, and soon to be filled with snows and tempests. In this critical conjuncture Sir Hugh assembled the commanders, and exhorted them to keep close together; but, in case of separation, appointed their rendezvous at Wardhus, to the east of the North Cape, and supposed to be the principal port of Finmark. The wisdom of this precaution soon appeared; for, before they could enter a harbour there arose such "flaws of wind and terrible whirlwinds" that they were obliged to stand out to the open sea and allow the vessels to drift at the mercy of the waves. After being tossed about for six weeks, two of the vessels, which became separated from the third, entered the river *Arzina*, about six days' sail to the east of Wardhus, where they agreed to winter. Nothing more, however, is known of the crews, and it is supposed that the whole died from starvation. Chancellor's ship, which reached a place of safety, was afterwards wrecked in Pitsligo Bay, in the north of Scotland, and the commander and several of his crew were drowned.

The account of the deaths of Willoughby and the crews of the two ill-fated vessels is imaginary; and truth obliges us to say such an event could not happen. Extreme cold produces a sensation of drowsiness, during which the person sinks down and expires. If,

As with first prow, (what have not Britons dared )  
 He for the passage sought, attempted since  
 So much in vain, and seeming to be shut  
 By jealous Nature with eternal bars.  
 In these fell regions, in Arzina caught, 930  
 And to the stony deep his idle ship  
 Immediate scaled, he with his hapless crew,  
 Each full-exerted at his several task,  
 Froze into statues; to the cordage glued  
 The sailor, and the pilot to the helm. 935

Hard by these shores, where scarce his freezing stream  
 Rolls the wild Oby, live the last of men;  
 And, half-enlived by the distant sun,  
 That rears and ripens man, as well as plants,

as is stated, the Russians found the ships and all the crew dead, "it is most probable," says Dr. Thomson, "that the bodies were preserved by the freezing of the blood and other fluids of the body, and the condensation of the muscular fibres, the extreme degree of cold preventing decomposition from taking place."

LINE 934.—*Froze* ought to be *frozen*.

LINE 937.—The *Oby* or *Obi* is the principal river of Siberia. It rises by two principal sources in the Altaï mountains, and flows north-west and north into the Gulf of Obi, after a course of about 2,000 miles. The rivers of Siberia, through a great part of the year, flow under a thick covering of ice.

LINE 937.—*The last of men*. The *Ostiaks* are found on both banks of the river Obi. They are a small and feeble race, of mild manners, and unmeaning physiognomy. They wear a dress made of fish skins or furs, and nothing is more disgusting than their appearance and manner of living. Their general employment is hunting and fishing. The *bear* enjoys among them a kind of religious veneration. They offer sacrifices before setting out to hunt this formidable animal; and, after having killed one, they celebrate his memory by an exultatory fête, and by songs addressed to his manés. They may be designated "*the last of men*," as no other people are found *north* of the district they occupy.

Here human nature wears its rudest form. 940  
 Deep from the piercing season sunk in caves,  
 Here by dull fires, and with unjoyous cheer,  
 They waste the tedious gloom. Immersed in furs,  
 Doze the gross race. Nor sprightly jest, nor song,  
 Nor tenderness, they know ; nor aught of life, 945  
 Beyond the kindred bears that stalk without.  
 Till morn at length, her roses drooping all,  
 Sheds a long twilight brightening o'er their fields,  
 And calls the quivered savage to the chase.

## PETER THE GREAT OF RUSSIA.

What cannot active government perform, 950

LINES 950-957.—To the energy, the genius, the foresight, and the perseverance of Peter the Great, Russia is indebted for the exalted position she now holds as one of the great powers of Europe. At the period of his accession to the throne, she possessed neither fleet nor army, and was altogether disregarded by European statesmen. This remarkable potentate, who was the son of the Czar Alexis, ascended the throne at the age of 18 years. When able to comprehend the barbarism of his country, he resolved to dedicate his life to the advancement of his people. He had first to learn and then to teach, and he accomplished his design by his example. He passed through every grade of the army he so often afterwards led to victory, and he performed the most menial offices of a seaman's life. He wrought as a ship carpenter in the dockyard of Saardam in Holland, under the name of Peter Timmerman ; and while there he also learned the art of sailmaking, and every description of smiths' work. He visited every manufactory, enquired into all the details of each ; he studied natural philosophy, navigation, and fortification ; he even attended the hospitals, learned to draw teeth, to bleed, and perform several of the minor operations of surgery. From Holland he passed over to England, where he perfected himself in the art of shipbuilding. After quitting England he visited Vienna, and was preparing to pass into Italy, when the rumour of a rebellion at Moscow obliged him to return to Russia. Peter soon

New-moulding man? Wide-stretching from these shores,  
 A people savage from remotest time,  
 A huge neglected empire—one vast mind,  
 By Heaven inspired, from Gothic darkness called.  
 Immortal Peter! first of monarchs! He 955  
 His stubborn country tamed, her rocks, her fens,  
 Her floods, her seas, her ill-submitting sons;  
 And while the fierce barbarian he subdued  
 To more exalted soul he raised the man.  
 Ye shades of ancient heroes, ye who toiled 960  
 Through long successive ages to build up  
 A labouring plan of state, behold at once  
 The wonder done! behold the matchless prince!  
 Who left his native throne, where reigned till then  
 A mighty shadow of unreal power; 965  
 Who greatly spurned the slothful pomp of courts;  
 And roaming every land—in every port  
 His sceptre laid aside, with glorious hand  
 Unwearied plying the mechanic tool—  
 Gathered the seeds of trade, of useful arts, 970  
 Of civil wisdom, and of martial skill.

quelled the insurrection. He then commenced reforms both civil and ecclesiastical, founded three colleges, encouraged manufactures and commerce; and in 1703, he founded on the banks of the Neva the splendid city which bears his name. It is unnecessary to enter into a history of the wars of the immortal Peter. The death of this great man took place on the 28th January, 1725, after a reign of 43 years.

Although his character was stained with many vices, yet his life unfolds to us a heroism and perseverance which

"Provoke to wonder, and transcend our praise,"

and we cannot but re-echo his dying words—"I hope that God will be merciful to me for all the good that I have done my country."

Charged with the stores of Europe, home he goes !  
 Then cities rise amid the illumined waste ;  
 O'er joyless deserts smiles the rural reign ;  
 Far-distant flood to flood is social joined ; 975  
 The astonished Euxine hears the Baltic roar ;  
 Proud navies ride on seas that never foamed  
 With daring keel before ; and armies stretch  
 Each way their dazzling files—repressing here  
 The frantic Alexander of the north, 980  
 And awing there stern Othman's shrinking sons.

LINE 975-6.—All the great rivers, lakes, and seas of Russia, have been connected by canals ; so that there is uninterrupted communication from the *Baltic* to the *Euxine* or Black Sea, the White Sea, and the Caspian. The most important of the canals were projected by Peter the Great ; some were begun, and others were opened during his reign.

LINE 980.—*Alexander of the North.* This was Charles XII. of Sweden, who directed his great military energies chiefly against Peter the Great and the Turks. After a defeat of his army by Charles, Peter kept the Swedes at bay for upwards of six years, and then completely defeated and annihilated their army at Pultowa, on the 13th June, 1709. During one of his campaigns, a proposal of peace was sent to Charles by Peter, to which the former arrogantly replied : “ I will treat with him at Moscow ”—meaning that he would make peace when he had conquered the capital of the Czar. “ My brother Charles,” replied the Czar, when this answer was conveyed to him, “ always affects to play the Alexander ; but he will not, I hope, find in me a Darius.” Charles, with all the bravery and self-confidence of Alexander, but without his wisdom and foresight, attempted, without adequate preparation, to march to Moscow ; and the Czar defeated his purpose by destroying the roads and laying waste the country. Charles was killed by a cannon ball at the siege of Fredericshall, in Norway.

Pope thus speaks of the two Alexanders :

“ From Macedonia's madman to the Swede.”

LINE 981.—*Othman* was a distinguished ruler of the Moslems.

Sloth flies the land, and ignorance, and vice,  
 Of old dishonour proud : it glows around,  
 Taught by the royal hand that roused the whole,  
 One scene of arts, of arms, of rising trade— 985  
 For what his wisdom planned, and power enforced,  
 More potent still, his great example showed.

## FROST SUCCEEDED BY A THAW.

Muttering, the winds at eve, with blunted point,  
 Blow hollow-blustering from the south. Subdued,  
 The frost resolves into a trickling thaw. 990  
 Spotted the mountains shine ; loose sleet descends,  
 And floods the country round. The rivers swell,  
 Of bonds impatient. Sudden from the hills,  
 O'er rocks and woods, in broad brown cataracts,  
 A thousand snow-fed torrents shoot at once ; 995  
 And, where they rush, the wide-resounding plain  
 Is left one slimy waste. Those sullen seas,  
 That wash the ungenial pole, will rest no more  
 Beneath the shackles of the mighty north ;  
 But, rousing all their waves, resistless heave— 1000  
 And, hark ! the lengthening roar continuous runs  
 Athwart the rifted deep : at once it bursts,  
 And piles a thousand mountains to the clouds.  
 Ill fares the bark with trembling wretches charged,

He was the third caliph after Mahomet. The Turks are here called his sons.

It cannot, however, be said of Peter the Great that he awed "stern Othman's shrinking sons," because Peter and his army would have been totally routed by the Moslems, when the Russians rashly invaded Turkey, if the Czarina Catherine had not taken steps to save them by bribing the Grand Vizier with all the plate and jewels she could collect in the camp.

LINES 1004-1013.—"A more graphic picture could not be

That, tossed amid the floating fragments, moors 1005  
 Beneath the shelter of an icy isle,  
 While night o'erwhelms the sea, and horror looks  
 More horrible. Can human force endure  
 The assembled mischiefs that besiege them round ?  
 Heart-gnawing hunger, fainting weariness, 1010

imagined, nor drawn, of the sufferings of a crew, whose vessel is fixed in the ice with no prospect of relief. It has been too often realised by those bold and adventurous seamen who engage in the whale fishery, in the north seas. Their wretchedness, however, does not so much arise from the prospect of the misery that awaits them, as from the depressed condition of the mind in recalling the thoughts of home. It is happily of short duration: the horrors that surround such unfortunates are soon rendered insensible to them, by the sensation of languor and the drowsiness which rapidly steals upon them, inducing sleep, from which they never wake."—*Dr. Thomson.*

LINE 1005.—*Floating fragments* are the *drift ice*. Small fields of ice are called *floes*; when a field is broken into pieces not exceeding forty or fifty yards across, the whole is called a *pack*; when the pieces are broad, they form a *patch*; and when long and narrow, a *stream*. When a ship can sail freely through these masses, the ice is said to be *loose* or *open*, and is called *drift ice*.

LINE 1006.—*Icy isle* is an iceberg. The arctic navigator sometimes seeks the shelter of an iceberg from the violence of the gale, and also from other descriptions of ice which float past with considerable speed, while, from its vast size and depth in the water, the iceberg moves but slowly. There are, however, some dangers to a ship in being moored to an iceberg; among others, the strong current which generally runs along the side of the berg may dash the vessel against it, and as the iceberg is usually nicely balanced in the water, it is easily overturned, and might destroy the ship.

LINE 1005.—*Moors beneath the shelter, &c.* Milton has

"With fixed anchor in his scaly rind,  
 Moors by his side under the lee, while night  
 Invests the sea."

These two terms are synonymous.



The roar of winds and waves, the crush of ice,  
 Now ceasing, now renewed with louder rage,  
 And in dire echoes bellowing round the main.  
 More to embroil the deep, leviathan  
 And his unwieldy train, in dreadful sport, 1015  
 Tempest the loosened brine; while through the gloom,  
 Far, from the bleak inhospitable shore,  
 Loading the winds, is heard the hungry howl  
 Of famished monsters, there awaiting wrecks.

LINE 1014.—*Leviathan*. A magnificent description of the animal termed Leviathan is given in the 41st chapter of the Book of Job. The Leviathan of Job is generally supposed to be the crocodile; that to which the poet refers under the Hebrew name *Leviathan* is the *whale*. The common or Greenland whale is about sixty feet in length, and from thirty to forty at its greatest circumference. The head is very large when compared with the body, being about one-third of the weight of the whole animal. It has no teeth; but the opposite sides of the upper jaw are furnished with thin, compact, transverse layers of a black elastic substance, well known under the name of *whalebone*. The tail, which extends in a transverse or horizontal direction, is the great organ of motion as well as of defence. The expression of the poet,

“ in dreadful sport,  
 Tempest the loosened brine,”

is correctly descriptive of the tumult of the waves, occasioned by the movements in the sea, lashed by the immense tail of this enormous animal, and the whirlpool caused by his rapid sinking when wounded by the harpoon of the whaler.

LINE 1019.—*Monsters*. The *Polar Bear* is chiefly referred to here. This animal is called the *Marine Bear* (*Ursus maritimus*), because found on the sea coast; *arctic*, or *polar*, because it exists only within the arctic circle; and *white*, from its colour. It is found along the sea coasts of the northern regions of Asia and America, as Iceland, Greenland, Kamtschatka, &c., where it is so common that no voyager to these regions returns without being

Yet Providence, that ever-waking eye,  
Looks down with pity on the feeble toil  
Of mortals lost to hope, and lights them safe  
Through all this dreary labyrinth of fate.

## THE SEASONS—A PICTURE OF HUMAN LIFE.

'Tis done!—Dread Winter spreads his latest glooms,  
And reigns tremendous o'er the conquered year. 1025  
How dead the vegetable kingdom lies!  
How dumb the tuneful! Horror wide extends  
His desolate domain. Behold, fond man!

able to give more or less vivid or frightful accounts of the power or ferocity of these animals.

The polar bear lives almost entirely on animal food, which consists chiefly of the dead carcases of whales and fishes. It also catches seals, and dives in search of fish when not otherwise satisfied. It is often found miles from land, floating on the ice, and from which it swims to the shore without difficulty. It generally shuns man, but when attacked it will turn upon him with the utmost fury. The polar bears, as stated by the poet, when compelled by hunger to leave their winter quarters, become exceedingly ferocious, and prowl about watching for the bodies of seamen cast ashore from wrecks.

LINES 1028-1041.—*Behold, &c.* "What a noble and practical conclusion is here given to this admirable poem! The author wisely seeks not only to store our minds with a knowledge of nature and of men, but to give our thoughts a religious and profitable direction. He calls us to a contemplation of our own life, as pictured in the scenes of the Seasons, which he has so beautifully described. He reminds us that Autumn and Winter succeed to our Spring and Summer: that former hopes have fled; that the bustling activities of vigorous manhood will give place to a more quiet mode of life; that all our schemes, except those which have virtue or religion as their basis, will prove evanescent and profitless. And as the

See here thy pictured life ; pass some few years—  
 Thy flowering Spring, thy Summer's ardent strength, 1030  
 Thy sober Autumn fading into age,  
 And pale concluding Winter comes at last,  
 And shuts the scene. Ah! whither now are fled  
 Those dreams of greatness? those unsolid hopes  
 Of happiness? those longings after fame? 1035  
 Those restless cares? those busy bustling days?  
 Those gay-sport, festive nights? those veering thoughts,  
 Lost between good and ill, that shared thy life?  
 All now are vanished! Virtue solo survives,  
 Immortal, never-failing friend of man, 1040

opening Spring demonstrates the utilities of Winter, and vindicates the wisdom and benevolence of the great Author of the Seasons, so, in the future state of man, will be cleared up the mysteries of Divine Providence in the comparatively wintry state of the Christian's existence. How consoling to the good, amid the adversities and sorrows of the present life, to listen to the concluding lines, in which they are so tenderly addressed :

" Yet bear up a while,  
 And what your bounded view, which only saw  
 A little part, deemed evil is no more :  
 The storms of wintry time will quickly pass,  
 And one unbounded Spring encircle all.' "

LINES 1039-1041.—(a.) " I held it ever,  
 Virtue and knowledge were endowments greater  
 Than nobleness and riches : careless heirs  
 May the two latter darken and expend ;  
 But Immortality attends the former,  
 Making a man a God." *Shakspeare.*

(b.) " Happiness," says Colton, " is that single and glorious thing, which is the very light and sun of the whole animated universe, and where she is not, it were better that nothing should be. Without her, Wisdom is but a shadow, and Virtue a name ; she is their sovereign mistress."

(c.) " Virtue alone is happiness below."

His guide to happiness on high.—And see !  
 'Tis come, the glorious morn ! the second birth  
 Of heaven and earth ! Awakening nature hears  
 The new-creating word, and starts to life,  
 In every heightened form, from pain and death 1045  
 For ever free. The great eternal scheme  
 Involving all, and in a perfect whole  
 Uniting, as the prospect wider spreads,  
 To reason's eye refined clears up apace.  
 Ye vainly wise ! ye blind presumptuous ! now, 1050  
 Confounded in the dust, adore that Power  
 And Wisdom oft arraigned : see now the cause  
 Why unassuming worth in secret lived,  
 And died, neglected ; why the good man's share  
 In life was gall and bitterness of soul ; 1055  
 Why the lone widow and her orphans pined  
 In starving solitude—while luxury,  
 In palaces, lay straining her low thought  
 To form unreal wants ; why heaven-born truth,  
 And moderation fair, wore the red marks 1060  
 Of superstition's scourge ; why licensed pain,  
 That cruel spoiler, that embosomed foe,  
 Embittered all our bliss. Ye good distressed !  
 Ye noble few ! who here unbending stand

LINE 1042-3.—*The second birth, &c.* “ And I saw a new heaven  
 and a new earth ; for the first heaven and the first earth were  
 passed away.”—*Rev.* xxi. 1.

LINE 1045.—*From pain and death, &c.* “ And there shall be no  
 more death, neither sorrow, nor crying, neither shall there be any  
 more pain.”—*Rev.* xxi. 4.

LINE 1063, &c.—“ Sweet are the uses of adversity.”—*Shakspeare.*

“ Affliction is the good man's shining scene :

Prosperity conceals his brightest ray ;

As night to stars, Woe lustre gives to man.”—*Young.*

Beneath life's pressure, yet bear up a while ; 1065  
 And what your bounded view, which only saw  
 A little part, deemed evil is no more :  
 The storms of wintry time will quickly pass,  
 And one unbounded Spring encircle all. 1069

LINES 1066-67.—“ For now we see through a glass, darkly ; but then face to face : now I know in part ; but then shall I know even as also I am known.”—1 *Cor.* xiii. 12.

LINE 1068-9.—“ They shall hunger no more, neither thirst any more ; neither shall the sun light on them, nor any heat. For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of waters : and God shall wipe away all tears from their eyes.”—*Rev.* vii. 16-17.

THE END.

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